University of Toronto Quarterly

PROFESSOR A. S. P. WOODHOUSE (CHAIRMAN), PRINCIPAL F. C. A. JEANNERET, PRINCIPAL H. BENNETT, THE REV. PROVOST D. R. G. OWEN, THE VERY REV. L. K. SHOOK, PROFESSORS F. H. ANDERSON, A. E. BARKER, H. BOESCHENSTEIN, A. BRADY, D. G. CREIGHTON, H. N. FRYE, T. A. GOUDGE, C. S. HANES, D. M. HAYNE, J. R. MACGILLIVRAY, G. B. PHELAN

VOLUME XXVIII, 1958–9

UNIVERSITY OF TORONTO PRESS

CONTENTS

VOLUME XXVIII, 1958–9

No. 1, October, 1958

THE HUMANITIES IN SOVIET HIGHER EDUCATION

Foreword		1
The Teaching of Foreign Languages	Ilya Galperin	3
The Teaching of Russian Language and Literature	Roman Samarin	12
The Teaching of History	P. Zaionchkovsky A. Sakharov	17
Basic Trends in Soviet Archaeology	B. A. Rybakov F. I. Krupnov	29
The Teaching of the Philosophical Sciences	S. Kaltakhchyan Y. Petrov	37
The Teaching of Political Economy	N. Oparin	47
The Teaching of Music	A. A. Nikolayev	53
The Teaching of Theatrical Arts	Matvei Gorbunov A. Gershkovich	65
The Teaching of Art	Boris Iohanson	76
Publication in the Humanities	Yuri Saltanov	87

No. 2, January, 1959

Literature and Party Line	Leonard Forster	97
Bozorg Alavi's *Portmanteau*	G. M. Wickens	116
An Expatriate in Boston	Austin Warren	134
Automatic Calculating	W. H. Watson	149

Keats and the Romantic *Sehnsucht*	Albert Gérard	160
Local Colour in Canadian Fiction	William H. Magee	176

REVIEWS

Anatomy of Criticism	M. H. Abrams	190
Young Mackenzie King	D. G. Creighton	197
Science and the Humanities	Alan D. McKillop	200
The Variorum Yeats	James Reaney	203

No. 3, April, 1959

Tragic Effect in *Samson Agonistes*	A. S. P. Woodhouse	205
How Can Berkeley Be Refuted?	R. F. McRae	223
Browning's "The Statue and the Bust"	W. O. Raymond	233
The Germans Look at the Atomic Age	H. Boeschenstein	250
Hawthorne's Mythology: A Mirror for Puritans	Hugo McPherson	267
Psychological Ambiguity in *La Nouvelle Héloïse*	Hans Wolpe	279
The Limitations of George Orwell	D. J. Dooley	291

REVIEW ARTICLE

Biography: Art or Craft?	James L. Clifford	301

REVIEW

Twentieth-Century French Literature	Robert Finch	310

No. 4, July, 1959

The Unstable Society	Sir Geoffrey Vickers	313
Window and Cross in Henry Adams' *Education*	Kenneth MacLean	332

LETTERS IN CANADA: 1958 — Editor: Northrop Frye

Poetry	Northrop Frye	345
Fiction	Claude T. Bissell	365
The Humanities		372
Social Studies: I	Alexander Brady	417
Social Studies: II	J. M. S. Careless	428
Livres en français		
La Poésie	Guy Sylvestre	444
Roman et théâtre	Roger Duhamel	453
Les Etudes sociales	Jean-Charles Bonenfant	473
Publications in Other Languages	Watson Kirkconnell	482

X
Per
U88T
v.29
1958/59

University of Toronto Quarterly

EDITOR

DOUGLAS GRANT

HONORARY ADVISORY BOARD

PROFESSOR A. S. P. WOODHOUSE (CHAIRMAN), PRINCIPAL F. C. A. JEANNERET, PRINCIPAL H. BENNETT, THE REV. PROVOST D. R. G. OWEN, THE VERY REV. L. K. SHOOK, PROFESSORS F. H. ANDERSON, A. E. BARKER, H. BOESCHENSTEIN, A. BRADY, D. G. CREIGHTON, H. N. FRYE, T. A. GOUDGE, C. S. HANES, D. M. HAYNE, J. R. MACGILLIVRAY, G. B. PHELAN

PUBLISHED QUARTERLY BY THE UNIVERSITY OF TORONTO PRESS ON THE FIFTEENTH OF OCTOBER, JANUARY, APRIL, AND JULY. SUBSCRIPTIONS: $4.00 A YEAR.

Editorial communications should be addressed to the Editor, c/o The University of Toronto Press. All inquiries regarding subscriptions and advertising should be addressed to The University of Toronto Press. Opinions expressed in articles and reviews published in the University of Toronto Quarterly *are those of the contributors and do not necessarily represent the views of the publisher. Authorized as second-class matter, Post Office Department, Ottawa, Canada.*

CONTENTS

Vol. XXVIII, No. 1, Oct., 1958

THE HUMANITIES IN SOVIET HIGHER EDUCATION

Foreword		1
The Teaching of Foreign Languages	Ilya Galperin	3
The Teaching of Russian Language and Literature	Roman Samarin	12
The Teaching of History	P. Zaionchkovsky A. Sakharov	17
Basic Trends in Soviet Archaeology	B. A. Rybakov F. I. Krupnov	29
The Teaching of the Philosophical Sciences	S. Kaltakhchyan Y. Petrov	37
The Teaching of Political Economy	N. Oparin	47
The Teaching of Music	A. A. Nikolayev	53
The Teaching of Theatrical Arts	Matvei Gorbunov A. Gershkovich	65
The Teaching of Art	Boris Iohanson	76
Publication in the Humanities	Yuri Saltanov	87

COPYRIGHT ©, CANADA, 1958
ALL RIGHTS RESERVED. PERMISSION TO REPRODUCE IN WHOLE OR IN PART MUST BE OBTAINED IN WRITING FROM THE UNIVERSITY OF TORONTO PRESS.

CONTRIBUTORS

ILYA GALPERIN
Professor and head of the department of English lexicology and stylistics at the Foreign Language Teacher Training Institute, Moscow; author of *Lexicology of the English Language* (1955), *Stylistics of the English Language* (1958), etc.

ROMAN SAMARIN
Professor and Dean of the department of philology, Moscow State University; author of *Problems of the Literary Analysis of the "Song of Roland", Milton's Early Poetry*, and several works on Russian language and literature

P. ZAIONCHKOVSKY
Professor of History, Moscow State University; senior editor of the journal *Transactions of the Higher School*; author of *The Abolition of Serf Law in Russia, Military Reforms in Russia during the Period 1860–1870*, etc.

A. SAKHAROV
Assistant Professor of History, Moscow State University; assistant senior editor of the journal *Transactions of the Higher School*; author of *Feudal Cities in North-east Russia in the Fourteenth and Fifteenth Centuries, The Northern War of 1700–1721*, etc.

B. A. RYBAKOV
Director of the Institute of the History of Material Culture (U.S.S.R. Academy of Sciences); Professor of Archaeology, Moscow State University; author of *The Handicrafts of Ancient Russia* (1948) and *Ancient Russians* (1953), and co-author of *Essays on the History of the U.S.S.R.* (1958), etc.

F. I. KRUPNOV
Assistant Director of the Institute of the History of Material Culture (U.S.S.R. Academy of Sciences); author of *The Ancient Period in the History of Kabarda* (1951), *The Ancient History and Culture of Kabarda* (1957), etc.

S. KALTAKHCHYAN
Head of the philosophy section of the Social Sciences Administration of the U.S.S.R. Ministry of Higher Education; author of *S. G. Shaumyan's Struggle for the Theory and Practice of Leninism*

Y. PETROV
Inspector in the philosophy section of the Social Sciences Administration of the U.S.S.R. Ministry of Higher Education

N. OPARIN
Docent in the department of political economy, Moscow State Institute of Economics; Deputy Chief of the Administration on Instruction in Social Sciences, U.S.S.R. Ministry of Higher Education

A. A. NIKOLAYEV
Assistant Director of the Moscow Conservatory of Music and head of the Conservatory's division in the history and theory of arts and the organ

MATVEI GORBUNOV
Director of the Lunacharsky State Institute of Theatrical Art, Moscow; author of *Philosophical and Socio-political Views of A. N. Radishchev* (1949)

A. GERSHKOVICH
Senior scientific worker at the Institute of the History of Arts of the U.S.S.R. Academy of Sciences; author of *Sandor Poetefi as Playwright* (1958)

BORIS IOHANSON
One of the Soviet Union's most prominent painters; President of the Academy of Arts of the U.S.S.R. and Professor at the Repin Institute of Painting, Sculpture and Architecture, Moscow

YURI SALTANOV
Assistant Rector of Moscow University; author of *Cinema in the Village* (1927) and, with Alexei Rutyagin, *University Education in the U.S.S.R.* (1957), etc.

FOREWORD

When the Russians launched their first sputnik a year ago they dramatically called the attention of the West to their educational system. Many of us had previously turned a blind or, at the least, a sceptical eye to the remarkable changes which a few experts told us were transforming Russian education; but at once we started to clamour that we, too, must immediately copy what seemed to be the secret of the Russians' success, the mass production of technologists.

As the furore caused by the sputnik began to die down we were able to hear the warnings given by people who might reasonably be expected to know the facts, that the Russians' achievements in science were not due to a more or less mechanical reproduction of technologists but to the thoroughness of the whole educational system, which was devoted to the preparing of highly trained minds in all the true disciplines. The humanities, it was pointed out, were far from being neglected by the Russian authorities, who might be presumed intelligent enough to realize that any system which starved them would inevitably come to grief.

At this juncture the *Quarterly* decided to find out, from Russians engaged themselves in teaching or administering the humanities in institutions of higher learning, something about their aims and methods, in the hope that such information would correct the dangerous impression that the whole weight of the system was directed to sustaining technology and would contribute something to a greater understanding of the modern Russian, the product of that system. It was decided that the information to be sought should be as comprehensive as possible and as free from ideological bias as the circumstances could allow. The topics to be discussed and the headings under which they were to be considered were drawn up by the *Quarterly*, and if the authors of the following articles may often seem to stick uncomfortably close to facts they are only courteously and faithfully keeping to the cautious suggestions made to them, suggestions which must have severely limited their freedom of both expression and style.

The articles, however, make an illuminating, though often indirect, comment on certain aspects of higher education in the humanities in Russia and should prove of the greatest interest to anyone concerned with contemporary Russia itself or with a comparative study of education in the East and the West.

This issue would not have been possible without the kind and active co-operation of H.E. Dmitri S. Chuvahin, Ambassador of the U.S.S.R. to Canada, and the *Quarterly* wishes to thank him as well as the authors themselves who have so ably discharged what must have been an onerous task. [EDITOR]

THE TEACHING OF FOREIGN LANGUAGES

Ilya Galperin

In the Soviet Union, foreign languages are taught in the secondary schools and in the colleges and universities. They are a regular part of the curriculum. The number of hours devoted to them varies according to the type of school. They are a compulsory subject; if a student fails his foreign language examination he is not granted a diploma.

Besides the secondary and higher schools, there is a broad network of courses, organized by the district boards of education, which give instruction in foreign languages. In addition, there are many language study groups at factories and offices in the larger towns.

The study of foreign languages in the secondary schools begins in the fifth grade and ends in the tenth, or last, grade. The aim in the secondary schools is to teach pupils to read and understand original texts of moderate difficulty and to pave the way for the attainment of speaking skills. However, we can hardly expect students to attain oral fluency at this stage in view of the relatively large classes and the increased stress on vocational training in the secondary schools.

The secondary school syllabus provides for a thorough command of a vocabulary of approximately 2,600 words (lexical units) in the foreign language. During the course of many years this vocabulary has been subjected to a detailed analysis as regards the frequency of use of the words, the possibility of combining them easily with other words, and their occurrence in topics related to the daily life of the school and Soviet society as a whole. As a result of studies conducted by the Academy of Education, so-called minimum vocabularies were drawn up for English, German, and French, the three Western languages that are taught in the secondary schools of the Soviet Union.

The study of vocabulary is not limited solely to the practical assimilation of separate words. It also includes a certain degree of theory to give pupils a systematized idea of the vocabulary of the language. Naturally, the age of the pupils is taken into account, and the theory does not go

beyond the fundamental linguistic concepts: polysemants, synonyms, phraseology, word formation, and a number of other concepts essential for an intelligent approach to language study.

Grammar in the secondary school is not an end in itself. The purpose of teaching grammar is to develop correct speech habits and an understanding of the structure of a language. The grammar section of the syllabus is arranged on a concentric principle, that is, topics are repeated on a broader scale at subsequent stages of instruction. Grammar rules are explained in the pupils' mother tongue. Special attention is paid to aspects of the foreign language that differ from the corresponding aspects of the native language, or which do not exist in the native language at all.

Owing to the relatively small number of hours devoted to foreign language study in the secondary school not much attention can be devoted to phonetics. However, the syllabus does stipulate that the student should acquire the habit of correct pronunciation of the words and phrases in the minimum vocabulary, know the rules of reading letters and syllables, and be able to give the correct intonation to a sentence in reading aloud or speaking.

The teaching of vocabulary, grammar, and phonetics is divided into the following types of work: reading, writing, speaking, and translation.

In reading, the aim is to teach students to divide the text smoothly, with sufficient speed and proper expression, into short units of words that make up an entity as regards meaning and rhythm. Naturally, this aim can be achieved only if the text is fully understood. Therefore, such reading is preceded by a line for line study of the text, sometimes called analytical reading.

Practice in writing occupies a very small place in the teaching of foreign languages in the secondary schools. It usually takes the form of short dictation exercises, written exercises, and, sometimes, the writing of a *précis* of a text that has been read out to the class.

A rather prominent place is given to translation. It is not, however, an independent form of language activity, like reading and speaking, but serves a subsidiary function. Translation, as we know, is one of the most effective ways of revealing the scope of the knowledge and the speech habits acquired by a student of a foreign language. Translation is done from, as well as into, the mother tongue, with more attention naturally being paid to the latter. Translation is employed at all stages of instruction. The size and difficulty of the texts increase from one grade to the next.

One of the aims of the foreign language courses in the secondary schools is to teach the fundamentals of speech. These include both the

ability to understand a language and the ability to speak it. Various methods are employed. The use of such apparatus as tape recorders, the radio, and phonograph records holds a place of increasing importance among these methods. A certain amount of time is devoted to learning passages of prose and poetry by heart, re-telling texts, talking about topics that have been covered, short reports delivered in the foreign language, question-and-answer exercises, etc. Altogether, 660 hours are devoted to the study of a foreign language in a secondary school. This is broken up into 132 hours each in the fifth and sixth grades, and 99 hours each in the seventh, eighth, ninth, and tenth grades.

In judging the results obtained from the six-year foreign language course in the secondary schools, educators note that upon graduation many graduates cannot speak a foreign language. Numerous proposals for improving the entire system of foreign language teaching in the secondary schools have been advanced, and many of the proposals put forward by secondary school teachers themselves are now being applied. In particular, syllabi are being revised, advanced training courses for teachers are being established, and new textbooks are being written.

In the summer of 1957 I had the pleasure of receiving Mrs. F. D. Roosevelt at the Foreign Language Teacher Training Institute in Moscow. She wanted to see how foreign languages are taught in the Soviet Union. Our informal talk revealed a number of common difficulties experienced by teachers in both countries. Mrs. Roosevelt was well informed about the teaching of languages in American schools and told us many interesting and instructive things. She said she was dissatisfied with the results obtained in language study in American schools. The children, she noted, did not see the practical need to know foreign languages and for that reason studied them unwillingly.

Language study is continued at the institutions of higher learning. Graduates of the ten-year secondary schools may enter any college or university in the country. Foreign languages—English, French, and German—are compulsory four-year subjects in higher schools. The curricula of universities and engineering and physics faculties devote from 240 to 270 hours to foreign languages during the first and second years, while the number of hours in other colleges and faculties is 140. In the third and fourth years all higher schools offer two hours a week; attendance is not compulsory but an examination in the language is. Basically the same apportionment of hours for foreign languages is followed in the evening and correspondence divisions of higher schools.

The practical aim of the foreign language courses in the higher schools is to teach each student to read and translate original literature in his

special subject with ease, and also to read political and economic texts as well as fiction. Development of speaking and writing ability in a language is not an objective. Oral and written exercises are employed chiefly as methods of learning the structure of a language and building up a vocabulary.

However, students who wish to gain a better knowledge of a foreign language, develop their ability to understand the spoken language, and also learn to speak it are given every opportunity to do so. The sound-recording and other laboratories at foreign language departments in higher schools place many additional forms of language study at the disposal of the student body. They acquaint students with the culture and life of foreign countries and organize extra-curricular conversation groups.

The Ministry of Higher Education has adopted a decision obliging students matriculating at colleges and universities to continue the study of the language they studied in secondary school. This measure has made it possible to avoid repeating elements of the secondary school course in the college foreign language course. Exceptions to this new ruling are made only if the special subject chosen by a student requires knowledge of a language he did not study in secondary school. Special beginners' groups are organized for such students.

Foreign language study in the colleges and universities is divided into three stages. In the first stage the course follows a textbook for higher schools at which languages are not taught as a special subject. The textbook systematizes the grammatical and lexical knowledge received by the students in secondary school.

The aim in the second stage is to prepare students for independent reading, translation, and annotation of original literature in their special subjects. In this stage systematic and consistent work on the structural difficulties of the foreign language gives way to more independent forms of study. Foreign journals in the students' special fields, to which the department subscribes, monographs on theoretical problems, and handbooks and catalogues are the textual material used by the students in class and during consultation periods when the students are given an opportunity to check the work they have done on their own initiative. At least 25 per cent of the total number of hours is given over to this second, or transitional, stage.

In the third stage students work almost completely independently. Class attendance is not obligatory. Students can choose the material on which they intend to work. Language studies are not infrequently pursued practically without the help of a teacher, whose rôle is merely

supervisory. Usually, however, the studies take the form of consultations. A student comes from time to time to the foreign language department, where he is given help in translating difficult texts or in understanding complicated grammatical constructions, his knowledge of idiom is checked, etc. At these sessions the supplementary reading of fiction and special literature which is required of every student is verified.

Teachers of foreign languages in the secondary schools are trained at teacher training institutes. Each institute has a number of faculties, including a foreign language faculty. There are also a number of institutes training only teachers of foreign languages. The function of these institutes, as well as of the foreign language faculties of the general teacher training institutes, is to prepare teachers of English, German, and French for the secondary schools. Faculties of Spanish also existed for some time, but since this language is no longer taught in the secondary schools these have been disbanded.

There are foreign language teacher training institutes in Moscow, Kiev, Kharkov, Odessa, Gorky, Alma Ata, and other cities. Each has three faculties: English, German, and French. The Moscow Institute also has a translation faculty with three departments: English, German, and Romance Languages, the last teaching Italian and Spanish. The foreign language faculties at ordinary teacher training institutes are divided into English, French, and German departments.

Naturally, the language course in these specialized establishments differs fundamentally from those in other higher schools because they pursue additional aims. Graduates of these institutes have to meet very high language standards. They must have a good command of a foreign language, that is, they must be able to speak on any general topic with correct pronunciation and intonation; their speech must be correct from the point of view of grammar and choice of words, and idiomatic; their vocabulary has to be large enough to enable them to converse freely on any general topic; they must also be able to read and translate texts of any difficulty into their mother tongue and texts of a general nature into the foreign language. The future teachers must also be able to formulate their ideas in clear, precise, coherent language, using a variety of linguistic means; good penmanship is also required.

Special attention is paid to a theoretical understanding of the characteristic structural features of the foreign language being studied. Hence, a considerable number of lecture and seminar hours are devoted to the theoretical study of grammar, lexicology, phonetics, stylistics, and the history of the language. The lectures for upper-classmen on theoretical grammar, phonetics, lexicology, and stylistics are delivered in the foreign

language. Because of the difficulty of the subject, lectures on the history of the language, a subject studied in the third year, are in the mother tongue.

The curriculum at institutes and faculties of foreign languages is divided into three sections: socio-political, educational, and linguistic. The first section includes philosophy (historical and dialectical materialism), political economy, and the history, geography, and literature of the country whose language is being studied. Pedagogics, psychology, the history of education, and methods of teaching foreign languages comprise the second section. Included in the third section are general linguistics, specialized philology, another foreign language, and daily classes devoted to oral and written practice in the main foreign language.

Students have two six-week periods of practice teaching at regular secondary schools during their term of study. In these periods they observe the methods of instruction used by experienced teachers in the fifth to tenth grades, discuss the lessons which they attend and their plans for the lessons which they will themselves give, and conduct several lessons. This work is supervised by the teacher of methodology.

The term of study at institutes and faculties of foreign languages is five years. Examinations for admission are the same as at all other higher schools with the exception of the foreign language examination, where an applicant must be able to speak a foreign language more correctly, fluently, and idiomatically, as well as have better pronunciation and general linguistic preparedness, than is required of him at other higher schools. For that reason, many applicants who fail their foreign language entrance examination attend the preparatory courses which a number of foreign language institutes offer. At these courses lessons are held four hours a day three times a week for ten months, the aim being to prepare students for their language entrance examination.

Special attention is also devoted by the philology faculties at the universities to the study of foreign languages. Almost all universities have such faculties. Philology faculties dwell more on the theoretical aspects of foreign languages than do the teacher training institutes. A graduate of a teacher training institute may have a much better command of the spoken language than has a philology graduate, but a philology student receives considerably more instruction in general linguistics and literature. Philology students specialize in the literature or the linguistics of Romance, Germanic, Slav, Eastern, or other languages. Some graduates of philology faculties continue work in their chosen field at research institutions or higher schools, but many teach foreign languages in secondary schools.

Foreign language research in the Soviet Union is conducted along two main lines: into the structure, history, and development of languages and into methods of teaching languages at secondary and higher schools. The main centres of research are the institutes of foreign languages and the philology faculties of universities. Methods of teaching languages in the secondary schools are also studied at the Institute of Methods of the Academy of Education. Investigations of a general linguistic nature are carried on both at the language institutes and at the U.S.S.R. Academy of Sciences.

In order to study various problems and aspects of a language more thoroughly and to facilitate the organization of instruction, many foreign language institutes have several departments for one language. The Foreign Language Institute in Moscow has three English departments: lexicology and stylistics of modern English, grammar and history of the English language, and phonetics. There are similar French and German departments. Each has a study room with a staff to help organize instruction and assist department members in their research.

The best and most topical papers produced by the departments are published in the Transactions which most foreign language institutes put out. In recent years the language departments at various institutes have brought out many interesting works intended for use as textbooks. Many English, French, and German textbooks for students at foreign language institutes have appeared. Language study textbooks devote much attention to a description of language phenomena and a more thorough discussion of the linguistic nature of these phenomena, stressing particularly the teacher training aspect of instruction. Their systems of exercises likewise emphasize the need to develop correct speech habits and the ability to analyse language phenomena in a thorough manner.

There are also many textbooks for the theoretical courses offered by foreign language institutes and faculties. Recent books include textbooks on the theory of modern English, theoretical German grammar, the history of the English, French, and German languages, English lexicology, word building in modern German, German stylistics, English stylistics, stylistic grammar of the French language, and the theoretical phonetics of the three languages, as well as many other books dealing with general and specific problems of linguistics.

To master a foreign language without reading extensively is almost impossible. To aid students of language the State Publishing House of Foreign Literature regularly issues large quantities of books in English, French, German, and other languages for student reading and textual interpretation. These books fall into two categories: books for beginners

and books for advanced students. Books for beginners are usually adapted, while advanced students read the original texts of novels, plays, short stories, essays, and articles by foreign classical authors and modern writers. The demand for foreign literature is so great and the number of those studying languages so large that any new novel or collection of short stories is bought up immediately, no matter how large the printing.

Methods of teaching languages are discussed in *Foreign Languages in the Schools*, a journal which appears six times a year and is deservedly popular among teachers of languages. The journal deals with concrete problems of language teaching, and methods of organizing extra-curricular activities; it answers questions on the theory and practice of language education and language theory sent in by teachers. The section devoted to linguistics is intended to help secondary school teachers. Monographs dealing with methods of teaching languages in the secondary schools also appear regularly. Recent publications include books on methods of teaching English, French, and other languages.

Out-of-class activities, as is known, play an important rôle in mastering foreign languages. It is impossible to obtain a proper knowledge of a subject if one spends on it only the number of hours allotted by the curriculum. This is particularly true of languages. The study of languages is the best possible illustration of Emerson's well-known saying "Practice is nine-tenths."

At secondary schools, higher technical schools, and foreign language institutes, out-of-class activities take a variety of forms. They include conversation groups, lectures on Western European literature and on the history, geography, culture, art, and customs of the countries whose languages are studied in the Soviet Union, and talks on international affairs and other topics. Lectures of this kind are delivered in the foreign languages, and are often followed by questions and answers in the same languages. In foreign language institutes and also in senior classes in secondary schools, meetings of student and other public organizations are sometimes held in a foreign language. Of course, such meetings are conducted chiefly when an item related to the study of languages appears on the agenda and thus lends itself to this form of meeting.

Amateur dramatic clubs which put on plays in foreign languages function at a number of schools, institutes, and other institutions. Some of the clubs have become well known among persons studying languages. An example is the French dramatic club at the Institute for Advanced Training of Secondary School Teachers.

There are motion picture houses that give showings of films in foreign languages. These pictures have usually been widely seen in versions with a Russian sound-track. Thus, familiarity with the plot from the dubbed version helps the audience to understand the dialogue and makes for effective memorization of phrases and passages.

At the Moscow Foreign Language Teacher Training Institute there is an English-speaking Club where only English is spoken. Its activities include games, oratorical contests, sports, talks and debates on literature and art, and get-togethers with students from other colleges.

Speaking of extra-curricular activities we must give due credit to the fruitful work done by the Foreign Language Library in Moscow. This fine institution, which recently marked its thirty-fifth anniversary, has become a centre for the dissemination of knowledge of foreign languages among broad sections of the population. Groups for the study of English, French, and German pronunciation, the translation of fiction and political and economic writings, the study of foreign literature, and analytical reading are conducted under the auspices of the library. It arranges lectures by foreign writers, journalists, critics, and public figures who have come to the Soviet Union on the invitation of Soviet organizations or as tourists. The lectures draw large audiences, chiefly of students.

In conclusion I want to say that the number of people in the Soviet Union who know foreign languages is constantly growing. During the Sixth World Youth and Student Festival (held in Moscow in 1957), when many people with a knowledge of the main Western European languages were required, a large number of college and secondary school students, office employees, and factory workers conversed with ease with visitors from abroad. Some of them acted as interpreters and, judging by comments from festival participants, they coped well with the difficult task of giving impromptu translations of speeches and talks.

The Soviet Union's expanding cultural contacts with other countries will undoubtedly promote an exchange of news and views between supporters of different methods and trends in the teaching of foreign languages. There is a big need, I feel, for such exchange. We know little about the achievements and shortcomings in the study of foreign languages abroad. Educators abroad know still less about what we are doing. We are happy to report on what we have accomplished and what we hope to achieve. We trust that we shall have an opportunity to gain more detailed knowledge about teaching methods in other countries, in particular, in Canada.

THE TEACHING OF RUSSIAN LANGUAGE AND LITERATURE

Roman Samarin

The study of Russian language and literature in the higher educational establishments of the Soviet Union is conducted mainly in universities and teacher training institutes in their departments for training philologists, journalists, and specialists on various countries. Lecture courses on Soviet literature are given by the faculties of history and philosophy. Besides, these subjects may be taken by students of all the other departments, if they so desire. If, for example, students of mathematics, physics, or chemistry express the wish to study Russian language and literature a special group is arranged, with a philologist providing instruction. Of course, we have in mind advanced study of these subjects, for all students receive a solid grounding in them in the secondary schools.

This article deals specifically with the teaching of the Russian language and literature in the philology faculty at the Lomonosov State University in Moscow. Philology students of this faculty specializing in the Romance and Germanic languages and literature, the Slavic languages and literature, classic philology, and other subjects must take the courses in modern Russian and the history of Russian literature. Thus, the syllabus of the Slavic languages and literature department provides 164 hours for the study of modern Russian, over 100 hours of which are devoted to classroom work. Lectures are also given in Russian literature (240 hours) and foreign literature (144 hours).

However, philology students preparing to become teachers of Russian language and literature or scientific researchers in the field of Russian philology proper (linguists or literary scholars) receive more profound and multi-sided instruction in these subjects.

The main subjects of the entire course at Moscow University are the Russian language in all its academic aspects and the history of Russian

and Soviet literature. Instruction in these subjects is offered by the departments of Russian language, Russian literature, and Soviet literature. Specifically, the department of Russian language provides instruction in Old Slavic, modern Russian, Russian dialectology, the history of Russian grammar, the history of the Russian literary language, comparative grammar of the eastern Slavic languages, and the methodology of teaching Russian in school.

The course in Old Slavic is intended to provide future teachers of Russian language and literature with a knowledge of the structure of this language. Old Slavic, the most ancient of all the Slavic languages, already had its written language in the ninth century. The oldest Russian literary monuments to come down to us belong to the eleventh century and are copies of Old Slavic texts going further back into the past. For a fuller and more comprehensive understanding of Old Russian and its historic evolution, the study of Old Slavic, which is closely allied to it, is quite important. Old Slavic has played a major rôle in the development of the Russian literary language. Old Slavic is taught at Moscow University in the freshman year. The programme provides 68 lecture hours and the same amount of time for classroom work.

Instruction in modern Russian, given in the students' second and third years, pursues the following aims: to give a systematic course in the theory of the phonetics, vocabulary, word formation, and grammar of modern Russian, to acquaint the students with the graphic system and the scientific rudiments of orthography and punctuation of written Russian, to show the students of modern Russian its importance in the life of society, to reveal its wealth, to help students fully master the norms of Russian literary speech and to help future teachers of Russian language and literature to develop a good grasp of linguistic analysis. The course in modern Russian includes lexicology, phonetics, orthoepy, graphics and orthography, word formation, and grammar (including morphology and syntax).

The dialectology of the Russian language is given in the second year. The study of the dialects of the different areas inhabited by the Russian people provides valuable material on the history of the Russian language. A good grounding in Russian dialectology is important also for a full understanding of works of fiction of both Russian classic and Soviet literature, besides being of great practical value for teachers of the Russian language.

The course on the historical grammar of the Russian language, given in the second term of the second year of study and the first term of the

third, aims at acquainting students with the formation of Russian and the development of its phonetic system and grammatic structure from ancient times to the present. Students learn what Russian was like in the distant past and how, as a result of gradual changes, it attained that high degree of perfection which characterizes modern Russian. This course envisages 64 lecture hours and 48 hours of classroom work.

The historical development of the literary language as a system of styles, the formation of the lexico-phraseological, morphological, and syntactic means characteristic of every style, as also the means and methods of artistic expression in literature—all these form the main content of the course on the history of the Russian literary language, which is taken by students in their third year at college (32 hours of lectures).

Instruction in comparative grammar of the eastern Slavic languages pursues the aim of broadening the linguistic education of the students and acquainting them with the closest relatives of Russian—Byelorussian and Ukrainian. The study of these two languages also deepens their knowledge of Russian. This course is given in the fourth year. Theoretical work takes up 56 hours. In the 12 hours of classroom work the students read Ukrainian and Byelorussian texts.

Because many of the graduates of Moscow University will teach in high schools, the course on the methods of teaching Russian, given in the fourth year, is very important. This subject is allotted 36 lecture hours and 12 hours for classroom work.

Moscow University students begin to major in certain subjects in their second year. With this in view, the department arranges special courses and seminars where lectures deal with the basic problems in the study of the language of fiction, style, the theoretical principles of syntax, the origin and the development of the Russian phonetic system in connection with the general principles of phonology, the syntax of the modern Russian language, etc. For instance, the special seminar on dialectology aims at teaching students the methods and means of analysing dialects.

The department of Russian language has been fitting out expeditions to study Russian folk dialects in the northern areas of the U.S.S.R.: the Arkhangelsk, Vologda, Kirov, and Kostroma regions and the Karelian Autonomous Republic where Old Russian speech has been retained in its purer forms. In 1958 such a dialectological expedition consisting of 34 people is working chiefly in the Arkhangelsk Region. The expedition is pursuing two main aims: to draw up a glossary of the Arkhangelsk dialects and to gather material for drawing up a dialectological atlas of the Russian language.

On the basis of the material gathered by these expeditions the students prepare their term papers. Scientific conferences are also arranged. Last fall the Russian dialectics laboratory organized a student dialectology conference at which several reports on the vocabulary, grammar, and phonetics of Russian dialects were delivered by students. Students of Leningrad University and a Moscow teacher training institute specializing in dialectology were also invited, some of whom also read their papers. The conference was also attended by the research workers of the Language Studies Institute of the U.S.S.R. Academy of Sciences. In their turn, Moscow University students participated in a dialectology conference in Leningrad University.

The curricula for the history of Russian literature are composed of general and specific lectures, as well as classroom work and seminars. The main lecture courses deal with the history of Russian literature from ancient times to the end of the nineteenth century. They are made up of lectures on specific topics and general surveys. Their task is not only to show the peculiar features of the works studied and the creative manner of each author, but also to bring out the laws determining the precise appearance of the given literary works and to give an analysis of the development of the literary process as a whole.

The department devotes attention not only to the study of the history of Russian literature but also to the theory of literature. In their first year students attend introductory lectures on literary criticism and in their fourth year, lectures on the theory of literature.

The curriculum also includes a lecture course on the history of Russian criticism, giving an idea of the main stages in the development of criticism and shedding light on a number of important problems in methodology, and a course on methods of teaching Russian literature which helps the students to master the important principles and ways of teaching literature in the fifth to tenth grades.

In their second year at college students start to work in special literary seminars, in which they master for the first time the technique of conducting independent scholarly work. The plan for the work of such a seminar suggests a detailed analysis of the work of one or another author, with all the members of the seminar taking part in the discussion. In his concluding remarks, the instructor sums up the results of the discussion and presents the required and correct method of analysis and its content. The range of themes treated at the seminars is very wide, being broadened every year. The student, therefore, has a wide choice in seminars and can elect those most in keeping with his literary interests and tastes. The seminars functioning in the 1957–8 school year dealt with such

subjects as early literature, the creative work of Alexander Griboyedov, Leo Tolstoy, and Anton Chekhov, the craftsmanship of Alexander Pushkin, and questions of typification, artistry, and craftsmanship in the criticism of Vissarion Belinsky and Nikolai Chernyshevsky.

The special lecture course giving a profound knowledge of a particular period in the development of Russian literature embraces a wide and varied range of themes, some of them devoted to the creative work of the most eminent writers. The lectures also shed light on such problems as the development of Russian realism, and the study of the language and style of works of fiction.

The department of the history of Soviet literature offers general and specific lectures and seminars on the history of Russian literature from 1900 to 1917 and on the history of Soviet literature.

Lectures on the history of Russian literature are both general and monographic in character, devoting greatest attention to the development of the method of social realism and the problems of craftsmanship of the most outstanding Soviet writers (Maxim Gorky, Vladimir Mayakovsky, and Alexei Tolstoy). In 1957 an introductory course on Soviet literature was introduced for college freshmen.

The work of special seminars and courses on Soviet literature is aimed at a deeper study of the separate sections of the main course. Students start to take part in this work in their second year. At these seminars lectures on methods and consultation on different themes are given by the instructor, and reports are discussed. Depending on the theme, the lessons assume an intensive character requiring additional work in museums and archives, or attendance at theatre performances.

Of late the department has arranged special seminars and courses devoted to the work of Alexander Fadeyev, Vladimir Mayakovsky, Maxim Gorky, Alexei Tolstoy, Sergei Yesenin, Mikhail Sholokhov, and Eduard Bagritsky, and to discussions of the principles of analysis of literary works (on the material of Soviet literature) and other problems.

All graduates of the department of Russian language and literature of the philology faculty are guaranteed work in their special subject in secondary schools and colleges, or in editorial offices, publishing houses, and scholarly research institutions attached to the Academies of Sciences of the U.S.S.R. and the Union Republics.

After two years of work, every alumnus of the philology faculty may take, if he desires to dedicate himself to scholarly endeavours, a three-year graduate course. He is provided with living quarters, a stipend, and an instructor to guide him in his work. In addition, the philology faculty holds evening classes for people who wish to study part-time.

THE TEACHING OF HISTORY

P. Zaionchkovsky
A. Sakharov

The teaching of history holds a prominent place in the Soviet system of training specialists in different fields of science and technology. It gives students an objective conception of history and social relations, and reveals the laws governing the historical process. The propagation of historical knowledge serves to develop patriotism and feelings of friendship and respect for other peoples and their services in the historical development of human society.

History is taught from the fourth to the tenth form of the secondary school. During these seven years, the pupils learn the history of their own country and also general history, in chronological order. History is also taught at the specialized secondary schools—technical, musical, theatrical, etc. Thus, every citizen of the U.S.S.R. acquires a good knowledge of history at a secondary school. Students at higher schools either major in history or take it as a secondary subject in all allied fields of learning.

The study of the history of the Communist Party of the Soviet Union (C.P.S.U.) holds a special place in the system of higher education. Owing to the exceptionally important rôle which the Communist Party has played and continues to play in the development of the U.S.S.R., a course in its history, closely bound up with the basic processes in the civil history of Russia and the U.S.S.R. from the end of the nineteenth century to the present, is given at all higher educational establishments of the country, irrespective of their special interests.

Civil history is studied in a number of faculties as a subsidiary subject. Thus, students in the philological faculties take the following courses: in the Romano-Germanic department—the history of the given country; in the department of classic philology—the history of Greece and Rome; in the department of journalism—modern and contemporary history. In the Russian section of the philological faculty of Moscow University a one-year course in the history of Russia during the eighteenth and nineteenth centuries is given; in the department of journalism, a course

in modern and contemporary history. In all philosophical faculties of universities courses are given in modern and contemporary history, as well as in the history of philosophy and socio-political thought. Students in the faculties of economics study the history of the national economy; in the faculties of law, the history of the state and law. Students at the Moscow University Institute of Oriental Languages learn the history of the countries of the Near, Middle, and Far East, corresponding departments functioning for this purpose. In other faculties of universities and teacher training institutes, instruction in historical disciplines is provided by the departments of the history faculties. Historical subjects also occupy a prominent place in the curricula of the Institute of International Relations, the institutes of foreign languages, and librarians' institutes. All these higher educational establishments have history departments. In addition, at many other institutions of higher education a course is given in the history of the science being studied. The course contains elements of civil history, since the entire development of science is considered in close connection with social and economic developments, upon which it is dependent.

Historians fall into three major categories: historians with a university education; historians graduating from a teacher training institute; and historian-archivists. The largest number of historians are graduates of universities.

At the present time there are 39 state universities in the U.S.S.R. Seventeen of these have independent faculties of history, 18 have joint historico-philological and historico-economic faculties, which include departments of history within their own curricula. At four universities (in the cities of Yakutsk, Saransk, Ufa, and Nalchik), recently reorganized from local teacher training institutes, joint historico-philological faculties training specialists with dual qualifications have been preserved for the present. During the academic year 1957–8, the faculties and departments of history at universities were attended by approximately 8,000 students, while more than 12,000 students took evening and correspondence courses in history at universities. The curricula of evening and correspondence course institutes differ from those of the day schools only in that the term of tuition in evening and correspondence course institutes has been extended to six years. All the higher schools provide training for historians in several groups of disciplines.

The first of these includes disciplines of a methodological nature, the mastery of which is necessary for the development of speculative thought and of a scientific conception of the course of the historical process.

Such disciplines are political economy, dialectical and historical materialism, the history of philosophy, the history of the C.P.S.U.

The second group of disciplines belongs to the category of general history. This includes the history of the U.S.S.R. and general history, the study of which begins in the first year and is completed in the fourth.

The history of the U.S.S.R. is studied over the course of three years. In the first year students learn the history of Russia up to the end of the eighteenth century; in the second, during the nineteenth and twentieth centuries; in the third, the history of the U.S.S.R. since its formation. Studies take the form of courses of lectures on the basic problems pertaining to the historical development of the country during the epoch under discussion, and preparatory seminars on the given period. The preparatory seminars, however, do not aim at the study of all the material of the general course, as is usually done in seminars on methodological subjects. Preparatory seminars on general history aim to develop in the students the ability to conduct original research with the help of the necessary literature and are conducted on a thematic basis, usually covering not more than two or three problems of the entire period to which the lectures of the given course are devoted. For instance, in the first year, seminars are conducted on such questions as Kiev Russia or socio-political thought in the second half of the eighteenth century; in the second year, on the development of capitalist relations during the first half of the nineteenth century, the Decembrists, the revolution of 1905–7; in the third year, on preparations for, and accomplishment of, the Great October Socialist Revolution, the Soviet Union during the first five-year-plan period, the foreign policy of the U.S.S.R., the cultural revolution in the U.S.S.R. Each lecturer takes seminars on subjects nearest to his own research work. The themes of seminars are considered and approved by the departments at the beginning of the academic year. The lecturer draws up a list of the necessary materials and literature for all the participants in the seminar. At the beginning, the studies take the form of analysis of materials of equal interest to all participants in the seminar (Russian law in the seminars on the history of the U.S.S.R.; the laws of Hammurabi in the seminars on ancient history; Salic law in the seminars on the history of the Middle Ages). The chief activities at the seminars are the students' work on themes chosen by them, on the advice of the lecturer, within the bounds of the general problem being studied. In the first year, when the students are only beginning original research, short oral reports on separate themes are sometimes made during the first term, as, for instance, "Hired Farm Labourers under

'Russian Law,'" or "Igor's Campaign against the Polovets Hordes in 1185 according to Chronicles." The written papers must be composed with due consideration for all the demands made by research (sources, bibliography, description of literature and materials used, etc.). The paper is submitted to the lecturer approximately ten days before the appointed seminar on the given subject and, if in the opinion of the lecturer the paper does not require reworking, it is distributed to all the participants in the seminar in time for them to become acquainted with it. At the seminar, the author gives a short outline of his work and then replies to questions put to him. Then follows a discussion both of the question dealt with in the report and of the report itself, noting its merits and shortcomings. At the end of this discussion a general conclusion is given by the lecturer leading the seminar.

Great importance is attached to preparatory seminars at universities. Begun by prominent scholars at the end of the nineteenth century, they have become a tradition and been further developed subsequently. The most experienced professors and assistant professors head seminars.

The general course of lectures is also read by the most outstanding specialists in the given branch of history. The general course does not aim at giving a full or systematic outline of the chief facts of the historical process. Bearing in mind that these facts are to be found in systematic order in textbooks, the professor usually devotes his course to a few of the more important problems, to which particular significance is attached. The choice of these problems depends, of course, upon the research interests of the given professor. Some courses are divided among several professors according to themes. The examinations at the end of the year are heard exclusively by those professors who have delivered the given course of lectures. They compile the questions, which have to comply with the demands of the programme, common to all universities and teacher training institutes, on the basis of which the textbooks are compiled, and also with the list of the special reading obligatory for the course and any specific features of the latter not included in the general programme. Thus, the examinations at the end of the general course require a knowledge not only of the textbooks but also of a certain minimum of other reading and of the course of lectures read by the given professor.

The study of general history is organized on the same principles. Students in their first year attend general courses of lectures on primitive society, archaeology, ethnography, ancient history, and the history of Greece and Rome. They also attend preparatory seminars on the last two subjects (during the first term, on ancient history; during the second,

on antiquity). In the second year they study mediaeval Western European and Oriental history. Obligatory preparatory seminars are held on mediaeval Western European history, analogous to those on the history of the U.S.S.R. In the third year modern history of the countries of the West and East is studied, with preparatory seminars on modern Western history. Fourth-year students attend a course of lectures on contemporary history. The programmes of the second and third years include lectures on the history of the southern and western Slavs.

Thus, in the course of the first three years the students attend two parallel preparatory seminars—on the history of the U.S.S.R. and on general history. One of the two papers prepared in the course of the year is chosen by the student as the basis for his course paper, which covers more comprehensive material than the ordinary seminar report. The yearly term paper receives differential marks. The leader of the seminar gives his criticism of the yearly term paper in written form, and this is kept in the student's personal file.

The third group of subjects obligatory for history students at universities are pedagogical, and include the pedagogics and methods of teaching history at school. These subjects are studied at lectures during the third and fourth years. Students in their fifth year devote two months to practical teaching work, giving three independent lessons at secondary schools, and attending the lessons of experienced teachers and of their own comrades. Such practical training is taken under the guidance of special methodologists.

The fourth group of subjects is foreign languages. From the first to the fourth year, students learn two Western European languages, or, if specializing as indicated below, they replace one Western European language by the language of the country chosen, either ancient or modern. In addition, all students in their first two years take an elementary course in Latin and Old Russian.

The general curriculum is drawn up so as to ensure that students have time for original research. During the first year, they are released from lectures one day a week; in the senior courses the number of lectures decreases progressively.

The subjects mentioned above are obligatory for all students of history at the universities. They provide a sufficiently broad general historical grounding, fitting university graduates to follow their future careers, in the majority of cases that of teaching. Some of the graduates are assigned work in editorial offices, publishing houses, territorial museums, etc., demanding a wide range of historical knowledge.

Besides the general training which occupies over 70 per cent of the

curricula of all five years spent at the university, the students also specialize in a branch of historical research freely chosen by themselves. The subjects in this special field are given at the departments to which the students are attached, as a rule, from their third, and sometimes from their second or even first, year. While continuing to study the general subjects obligatory for all, the students also begin to read on special themes determined by the special interests of the given department. Thus, at Moscow University students may specialize in the following departments of the history of the U.S.S.R.: the period of feudalism, the period of capitalism, the Soviet period; and also in these departments: the history of the C.P.S.U., ancient history, mediaeval history, modern and contemporary history, the history of the southern and western Slavs, archaeology, ethnography, sources of the history of the U.S.S.R. and museology, and the history and theory of the arts.

In these departments students attend special courses and seminars. In nearly all departments, courses are given in historiography and the sources of history, according to the given branch of this science. During their fourth and fifth years students also attend four to six special courses of lectures and study paleography and other subsidiary subjects. In the departments of the history of the U.S.S.R., students who are specializing attend, at their own choice, a course of lectures on the history of one of the non-Russian peoples of the U.S.S.R. (Ukrainian, Byelorussian, the peoples of the Volga regions, etc.). For all who specialize in the history of their country, an eighteen-month course in the history of Russian culture is obligatory. Following this, a student chooses three special term courses on different periods in the history of his country. Each term, from three to five of such courses on each period are usually announced.

The special courses are, as a rule, based on the research of professors and assistant professors of the university. As an example we may cite some of the courses of lectures read at the Moscow University departments of the history of the U.S.S.R. during the academic year of 1957–8: "The Social and Economic Development of the Russian Lands during the Fourteenth and Fifteenth Centuries"; "Socio-political Thought in Russia in the Sixteenth Century"; "The Changes Introduced by Peter I"; "Revolutionary Narodism"; "The Foreign Policy of Russia during the 1870's"; "The Civil War in Siberia"; "The Collectivization of Agriculture in the U.S.S.R."; "The Foreign Policy of the U.S.S.R. during the Period of the Great Patriotic War." Special courses of lectures are read both by eminent professors and by assistant professors of the university as

well as by young lecturers working on different problems in those fields of history in which they are interested. These special courses introduce students to the present situation in the science of history, develop the habit of scientific reasoning, and promote a study of research literature and sources.

Another important form of specialization for university students is provided by the special seminars functioning during the fourth and fifth years. These seminars are attended by not more than four to six students apiece. The themes of the special seminars resemble the themes of the special courses. A student chooses one of the special seminars announced and elaborates a problem suggested by the lecturer. The themes of the students' researches form part of the general problem of the special seminar. The special seminars are conducted in individual fashion determined by the leader of the seminar. The work is based on a study of sources—for the history of the U.S.S.R., usually archives; in the other departments, existing publications.

After attending a special seminar a student submits a graduation thesis which has to be publicly defended at a meeting of the department. For each graduation thesis the department appoints an official reviewer, who submits his opinion of the work with an analysis of its merits and shortcomings. Other members of the department also take part in the discussion of the thesis. The graduate replies to all remarks made during the discussion when summing up, after which the department passes its decision on the thesis.

The graduation thesis (obligatory also for students of correspondence course and evening faculties) is one of the three state examinations which have to be taken on completing the course at the university. The other two are oral examinations in the branch of historical science in which the student is specializing (history of the U.S.S.R., mediaeval history, ethnography, etc.) and in the history of the C.P.S.U.

In addition to the special courses and seminars, the special training of students in the departments includes several other elements. Among these, as has already been mentioned, are the study of languages, palaeography, and also practice work in archives, and an acquaintance with historico-cultural monuments. Practice work in archives acquaints the students with the methods of filing, preserving, and issuing documents and records. Students are also given special instruction in historical bibliography, and at the department of sources of history a special course of lectures is delivered on this subject, as well as courses on archaeography and historical geography.

Students begin to specialize at the departments of archaeology and ethnography in the second year, and participation in the annual expeditions is obligatory. Special subjects in the department of archaeology are numismatics and sphragistics. In the department of the history of art specialization begins in the first year as is shown by the curriculum, in which the history of art prevails and general history is somewhat reduced. In addition, students of this department acquaint themselves with the art galleries and cultural monuments in different cities of the country. Students of the department of history of the U.S.S.R. also go on regular journeys to acquaint themselves with historical monuments.

About 25 per cent of the time on the curriculum is devoted to special studies in the different departments. These studies are intended to help students acquire the habits of research, to develop their individual talents, and to give them the opportunity of continuing original research after graduation. Specialization, as well as the advanced seminars on general history subjects, is a distinguishing feature of university education and results in a higher level of scientific training of historians.

Another means of developing the ability for research is the students' scholarly societies, which include students drawn from different fields. These societies hold debates on newly published books on history and organize competitions for the best research. Some higher schools publish collections of students' research. The tenth volume of the *Transactions* of the Moscow Institute for Historians and Archivists, recently published, consists wholly of students' work.

The Moscow Institute occupies a special place in the Soviet system of higher education in history. It trains archivists and specialists in the sources of history. In accordance with this aim the curriculum devotes much time to special instruction in the sources of history and archival work, along with a fairly comprehensive training in general history and methodology. Pedagogical disciplines are not taught at the Institute, but instead much time is assigned to practice work at archives. Students specialize in the history of the U.S.S.R., general history, the theory and practice of archival work, the history and organization of archives, subsidiary historical disciplines, or the history of state institutions and office management.

The third category of historians trained in the U.S.S.R. consists of history teachers for secondary schools, who graduate from the teacher training institutes. At seventy teacher training institutes, with a five-year course of tuition, specialists of two types are trained: historians and specialists in the history of literature; the Moscow Regional Teachers'

College, which has a four-year course of tuition, trains only history teachers.

As compared to the universities, the curriculum of the teacher training institutes has a number of distinguishing features. More importance is attached to pedagogical subjects, and more time is devoted to practice teaching. Here, students do not specialize in any of the departments or submit graduation theses; there are no special preparatory seminars on general history subjects; no practice work in archives. Attention is chiefly concentrated on the development of teaching habits, although this does not exclude the possibility of students' engaging in original research under the guidance of a professor or lecturer.

Cadres of teachers with higher qualifications are trained in postgraduate courses which function at all universities and at some teacher training institutes.

Until recently, postgraduate courses were open to students who had just graduated and had been recommended for such studies. Now, however, only persons with a record of practice work are enrolled in postgraduate courses. This change was made to ensure a higher level of scholarly education of postgraduates. Enrolment in postgraduate courses is by competitive examinations. An applicant is obliged to submit a written paper on his chosen subject and pass oral examinations. There is one examination in a foreign language, one in the principles of Marxism-Leninism, and a third in the chosen subject. The last examination is based on a special list of literature and sources, compiled by the department at which the graduate wishes to work.

The term of tuition in postgraduate courses is three years. During this period, a student must take his examinations in the general and special disciplines and one foreign language, and prepare a thesis for the degree of Master of Historical Science. At Moscow University, postgraduate students taking a course in the history of the U.S.S.R. must pass the following examinations: on the period of feudalism, on the period of capitalism, and on the Soviet period. For each of these periods a student chooses a comprehensive problem (e.g., the development of feudal relations in Kiev Russia, the social movement in the middle of the nineteenth century, the foreign policy of the U.S.S.R. on the eve of World War II), on which he works primarily with the help of the available literature on the subject, although a knowledge of primary sources is obligatory. The themes are usually chosen from different aspects of the historical process: socio-economic development, foreign policy, social thought, etc. On the basis of this work a written paper is submitted to the department.

Having acquainted themselves with the paper, the members of the department ask the postgraduate to reply orally to some questions on the chosen theme or on the whole period under study, usually based on the literature and sources used. Having discussed the student's replies, the department passes its decision on the examination. Sometimes postgraduate examinations are referred to a group of professors and docents, especially appointed by the department.

The system of postgraduate examinations is approximately the same in the department of general history. These examinations are usually read for and taken within eighteen months. During the same period a postgraduate student has to commence work on a thesis which he completes in the time remaining after his examinations. The theme of the thesis is approved by the Academic Council at the time of enrolment in the postgraduate course. The department appoints and the Academic Council approves an instructor under whose supervision the student works. From time to time, the student reports to the department on his research. The thesis when completed is considered by the department, which passes a decision permitting it to be presented for a degree.

Until recently a thesis could be presented for a degree if it had been approved by the department and a short summary made by the author had been distributed to reviewers indicated on a special list. But now, with a view to improving the quality of theses, a rule has been introduced by which a thesis may not be presented for a degree without preliminary publication of at least its greater part in the form of a monograph or special articles in scholarly journals. Although this rule causes additional difficulties, owing to the insufficient facilities for publication at the universities, it nevertheless achieves its end on the whole, promoting the production of theses of greater scholarly value.

A thesis is defended in public, at a session of the Academic Council, announced beforehand in the newspapers. At this session the floor is taken by two official opponents, appointed by the Council; neither of these opponents may be members of the staff of the given educational establishment, and one of them must hold the academic degree of Doctor of Historical Science. After the debate, in which all who wish may participate, the degree is conferred by secret vote. The decision of the Academic Council becomes valid after its approval by the Higher Attestation Commission of the Ministry of Higher Education of the U.S.S.R.

A thesis for a master's degree may also be prepared without attendance at postgraduate courses; in this case, however, the postgraduate

examinations have to be taken at a higher educational establishment with a postgraduate course, to which the student is attached for the term of his studies. Correspondence postgraduate courses are organized on the same principles as the regular courses, the term of studies being extended by one year.

The preparation of doctoral theses, as a rule, takes the form of planned research work. Occasionally, a scholar reading for a doctor's degree may be attached for a term of two years to the Academy of Sciences or to Moscow University. During this period he is freed from all other work except his research for the doctoral degree, at the same time retaining his official post and wages. This arrangement is intended to create the best possible conditions for the scholar while he is working on his thesis. Doctoral theses are presented in practically the same way as theses for a master's degree. However, there have to be at least three official opponents holding the degree of Doctor of Science.

All work at the history faculties of universities and other higher schools takes the form of an inseparable combination of educational and research activities. The universities have always been important centres of research, conducted by the joint efforts of both established and young scholars. They still retain this significance today, irrespective of the wideflung network of research establishments functioning under the U.S.S.R. Academy of Sciences and the Academies of Sciences of the Union Republics. The universities maintain close contacts with the research institutes.

Eminent specialists, workers in the Academic institutes and, primarily, members and corresponding members of the U.S.S.R. Academy of Sciences regularly lecture at the universities. Among the professors at Moscow University are: Academicians M. Tikhomirov, N. Druzhinin, E. Kosminsky; corresponding members of the Academy of Sciences B. Rybakov, S. Skazkin, A. Guber, S. Tolstov, and S. Kiselyov; and leading workers of the Academic institutes of history L. Cherepnin, B. Porshnev, A. Yerusalimsky, A. Sidorov, N. Sidorova, and V. Avdiev. Similarly, members of university staffs conduct active work at the Academic institutes and are joint authors of many works published by the Academy. Professor A. Artsikhovsky of Moscow University is head of a section at the Institute of the History of Material Culture; comprehensive work at Academic establishments is conducted by Professors I. Galkin, S. Nikitin, etc. The Academic essays on the history of the U.S.S.R. and textbooks on different aspects of history for higher educational establishments have been compiled by groups of authors, including members of

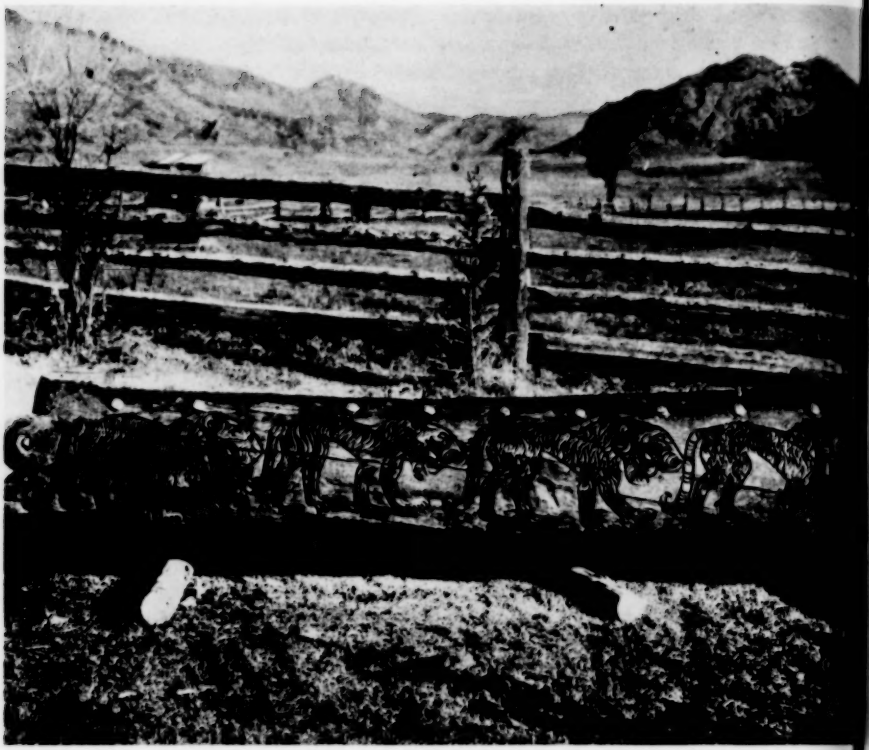
Academic and university staffs. University research workers and lecturers and workers of Academic establishments participate actively in the numerous debates on general and special problems regularly held at meetings of sections of Academic institutes and departments of higher schools, and also in the scholarly press.

Research is obligatory for all members of departments of higher schools and is included in the plan of work. Research is an important factor influencing the outcome of the periodical examinations which all university lecturers are obliged to take once every five years.

In recent years measures have been taken to extend the facilities for publishing historians' research. A new Publishing House of Socio-Economic Literature has been organized, a great part of its activities being devoted to the publication of literature on history. The journal *Voprosy Istorii* ("Problems of History") has been enlarged; new history journals—*Istoria SSSR* ("History of the U.S.S.R."), *Novaya i Noveishaya Istoria* ("Modern and Contemporary History"), *Voprosy Istorii KPSS* ("Questions of the History of the C.P.S.U."), *Sovietskoye Vostokovedeniye* ("Soviet Oriental Studies"), *Sovietskoye Kitayevedeniye* ("Soviet Sinology")—have been organized; the symposia *Sovietskaya Arkheologia* ("Soviet Archaeology") and *Istoricheskii Arkhiv* ("Historical Archives") have been turned into regular periodicals.

In 1958 a new special journal for historians at higher schools has begun to appear: *Nauchniye Doklady Vysshei Shkoly* ("Scientific Transactions of the Higher School") in the series of "Historical Sciences." It appears once in three months and prints only research.

In addition, a number of universities publish bulletins which include a historico-philological series; and universities and teacher training institutes publish scientific transactions and researches from time to time, as well as symposia of research work. Historians working at higher schools publish their works in Academic journals and non-periodical publications. In addition to the above, the following symposia should be mentioned: *The Middle Ages*, *Byzantine Annals*, *Scandinavian Collected Articles*, *Yearbook of the Archaeographical Commission of the U.S.S.R. Academy of Sciences*, and *Transactions of the Department of Old Russian Literature*.



Sarcophagus from the fourth or fifth century B.C.; excavated by S. I. Rudenko in 1950 at Bash Adar, Altai

BASIC TRENDS IN SOVIET ARCHAEOLOGY

B. A. Rybakov
F. I. Krupnov

One of the essential features of modern history is its ability to disclose the complex and varied process underlying the historical development of specific countries and peoples, not only since the appearance of written sources, but from the most ancient times, traced with the aid of excavated monuments of material culture. The purpose, the main substance, of archaeology is the study of the most ancient stages in the development of human society and its culture up to the period when material relics lose their dominating importance (that is, until the later Middle Ages).

In recent decades archaeology has played an increasingly important rôle in the study of the early periods in any country. As a science, it long ago advanced in the U.S.S.R. beyond the preparatory stage of the primary accumulation of facts and entered its creative and constructive stage. Soviet archaeology is an independent division of history with clearly defined tasks and specific methods of scientific investigation.

The general achievements of Soviet archaeology in the study of the most ancient history of the U.S.S.R., and in the treatment of important historical and cultural problems, are highly appreciated by the Soviet public: twelve archaeologists have been honoured with Stalin Prizes, one of them receiving two awards of this Prize. These achievements are expressed not only in the remarkable archaeological finds which have broadened our knowledge of the country's rich history, but also in the light shed upon the ancient and mediaeval history of all the peoples of the Soviet Union.

Although there are many archaeologists in the U.S.S.R., the demand for these specialists in so vast a country cannot be completely met at present. In pre-revolutionary Russia (before 1917) archaeologists (with very vague qualifications) were educated at two Archaeological Institutes (in St. Petersburg and Moscow), whereas today they are educated at all the leading state universities, the Universities of Moscow and

Leningrad included. In addition, courses in archaeology are included in the programmes of all the numerous state pedagogical institutes of the U.S.S.R.

Only the universities with a five-year course give a special archaeological education. First- and second-year students receive a general course of lectures on archaeology, and in the third year, they begin to major in specific branches of general archaeology and in the archaeology of the U.S.S.R. Lectures on methods of archaeological investigations in the field are read to senior students. Students specializing in the archaeology of the Ancient East, or in ancient archaeology, are required to take in addition to one Western European language, some of the ancient or classical languages (Greek or Latin). Students are given the opportunity of taking part every year in archaeological expeditions arranged by the university, or by various scientific institutes and museums.

The diploma of a university-trained archaeologist qualifies him for teaching in a secondary school, for work in museums and research institutes as a senior laboratory worker, or even as a junior scientific worker.

There are postgraduate courses at the universities for training archaeologists with a richer educational background. Opportunities for postgraduate work are offered by all the scientific institutes which do research in ancient history and archaeology, and by some of the largest museums, such as the State Hermitage of Leningrad, State Historical Museum of Moscow, and the State Museum of Georgia.

The length of the postgraduate course is three years. Applicants must possess a college (i.e. institute) or university education in history, and are admitted on the basis of competitive examinations in archaeology, philosophy, and a Western European language. Those who desire to specialize in the archaeology of the Ancient East, antiquity, or a foreign country must take in addition to the subjects obligatory to all postgraduate students the necessary language. Applicants are also required to submit a thesis on a subject allied to the chosen field. Eminent scholars, authorities in various fields of archaeology, are appointed to direct the work of the postgraduate students.

Postgraduate students are trained in the following divisions or special fields of general archaeology and of the archaeology of the U.S.S.R.: (*a*) Palaeolithic Period; (*b*) Neolithic Period and Bronze Age; (*c*) Antique Archaeology; (*d*) Archaeology of the Scythians and Sarmats; (*e*) Finno-Ugrian Archaeology; (*f*) Slav and Russian Archaeology;

(*g*) Archaeology of Central Asia and the Caucasus; (*h*) Archaeology of Siberia and the Far East; (*i*) Archaeology of the Baltic; (*j*) General Archaeology; (*k*) Numismatics. Postgraduate students are required to attend seminars in philosophy and to take examinations in general archaeology, and in both their chosen field and a foreign language. These are the minimum requirements for a Master of Science degree.

A postgraduate student concentrates his attention mainly on the preparation of his future dissertation, the theme of which is subject to approval by the Scientific Council of the particular institution. This dissertation sums up his independent research into a more or less important problem relating to a given division of archaeology. During his work on the dissertation, specific chapters and sections of it are discussed by the corresponding committee of scholars. Should the dissertation be approved, it is recommended for publication before it is defended at a public dispute. This defence takes place at a meeting of the Scientific Council of the respective scientific institution. The degree of M.S. in history is then conferred by a majority vote (by secret ballot). When this decision is confirmed by the Supreme Qualification Commission of the Ministry of Higher Education of the U.S.S.R., the scholar with an M.S. degree receives an appointment to a scientific research institute, an institution of higher learning, or a museum.

A D.Sc. degree is conferred for a published scholarly paper summing up important investigations, and also after a public defence of this paper at a dispute.

So much for the training of archaeologists in the U.S.S.R. There are about one thousand in the Soviet Union at present, and they are employed in the U.S.S.R. Academy of Sciences, in the Academies of the Union Republics, in the universities and museums, and in the organizations for the protection of ancient monuments.

The most important trends in Soviet archaeology can be set out most easily in chronological order.

Palaeolithic and Mesolithic Periods. Investigations are being conducted in all parts of the U.S.S.R., from Byelorussia in the west to the Trans-Baikal area in the east. Hundreds of palaeolithic camps have been recorded and interesting anthropological discoveries have been made (for example, the Negroid race near Voronezh). A thorough study is being made of such subjects as economy, human dwellings, human groups, duration of residence in one place, inter-tribal exchanges, religions, and arts. Of great historic interest is the discovery in the upper

palaeolithic layers of major cultural regions which should be compared with the ethnic groups and the most important language families of Europe and North Asia.

Neolithic and Eneolithic Periods, and the Bronze Age. Investigations are being conducted throughout the territory of the Soviet Union, including the Far East and the northern regions, where neolithic cultures have been in existence for a very long time (down to the eighteenth century). Existence of neolithic forms was characteristic of the entire zone of foliaceous and coniferous forests, and even for a section of the wooded steppes, at a time when the early Bronze Age already prevailed in the south. The Neolithic Period therefore has to be studied here in special conditions. In the palaeolithic, as well as in the neolithic and Bronze Age, investigations, Soviet archaeologists are studying thoroughly every settlement and every object, as well as general developments, tribal territories, mutual influence of cultures, migration of tribes, etc. In some instances they have even established conquests, the ousting of some tribes by others, or the processes of assimilation.

An important division is the eneolithic, and in particular the well-known Tripolye, culture. Special attention has been devoted of late to similar cultures in Central Asia and Transcaucasia.

The most advanced, intensive forms of the Bronze Age are studied in the zone of the steppes, in the regions adjoining the Black Sea coast, in the Caucasus, and in Central Asia. The boundaries of the European and Siberian cultures have been defined, and a single chronological scale is being established.

As far as the cultures of the advanced Bronze Age are concerned, it seems especially important to establish the connections with identical cultures outside the state boundary of the U.S.S.R. Comparisons with the first written sources (for example, those of the Cimmerians and Urartu) are also important for this period.

Of interest are the discoveries in the burial mounds in the Tsalka Valley in Georgia, where rich tombs of ancient rulers and costly ritual relics have been found.

The Iron Age. The study of the Iron Age is inevitably subdivided into a number of special trends which treat the local varieties of the culture of the Iron Age, an age distinguished by a great variety of cultural forms and by a very uneven progress in different fields.

A striking contribution to the study of ancient civilizations has been made by the Soviet archaeologists who are studying Urartu in the Caucasus and Choresm in Central Asia. They have made a study of cities

palaces, temples, irrigation systems, etc. Excavations are conducted there on a large scale with the use of the latest equipment and air-reconnaissance.

The study of the Greek colonies and their environment in the northern section of the regions adjoining the Black Sea coast is continuing. Soviet archaeologists have undertaken in recent years the study of the agricultural environment of the Greek cities, which is of great scientific value. Archaeologists specializing in antiquity have begun this year, together with their Albanian colleagues, excavations on the site of Apollonia on the coast of Albania.

There are a number of important problems connected with the study of the Scythian tribes and cultures of the times of the Scythians. Special attention is devoted to excavations of villages and towns (Kashenskoye, Scythian Naples, etc.).

Of interest is the wide border where cultures of the Scythian type come into contact with the cultures of Slav and Suomi-Ugrian tribes, extending all the way to the Urals. The classification and interpretation of the archaeological finds afford the basis for establishing the ethnical map of Herodot.

Finds of world-wide importance were made in the mounds of the Scythian era in the Altai region, where corpses (not skeletons) of men and horses, rugs which have preserved their colouring, and numerous wooden and leather articles were found in the permafrost layer.

Important investigations have been carried through in the region of the distribution of the Sarmat tribes, and the stages of their westward movement have been traced.

Slav and Russian archaeology. Problems connected with the origin of the Slavs and the formation of Kiev Russia are most valuable for the history of the peoples of the U.S.S.R. united around the Russian people which, as far back as one thousand years ago, formed one of the greatest states in Europe; questions relating to the origin of the Slavs and the formation of Kiev Russia are most important. Extensive theoretical and practical work is conducted in this field; scientists are studying monuments of ancient burial grounds, ancient towns, and mounds in a vast territory of Eastern Europe. New data have shown all the complexity and great duration of the process which led up to the formation of the Slav state with Kiev as the centre; at the same time the latest information proves beyond doubt the local, Slav origin of this state, thus refuting the erroneous Norman theories which tried to substitute for this lengthy process one act of the Varangian conquest.

Studies of the Russian feudal city from the tenth to thirteenth century have brought out its striking and original culture, which has many features in common with the culture of the advanced countries of Europe and the Near East. Most interesting scientific information was obtained as the result of the excavations at Great Novgorod, where the soil has preserved wood, fabrics, bone, leather, and other organic remains of those days. More than two hundred ancient letters on bark dating from the eleventh to fifteenth centuries have already been found there.

Archaeologists are studying Kiev, Chernigov, Smolensk, Galich, Polotsk, Vladimir, Ryazan, Tmutarakan, Pereyaslav, Pskov, Belo-ozero, and other important centres of ancient culture.

The study of the Middle Ages in southern parts of the U.S.S.R. In addition to the Russian Middle Ages, Soviet archaeologists are studying monuments of other peoples of the Soviet Union. Extensive investigations are being conducted in Armenia and Georgia; scientists are studying Byzantine cities in the Crimea and the archaeology of ancient Bulgaria on the Volga.

Interesting facts have been brought to light through the study of the mediaeval monuments of Central Asia, the culture of which took shape in the pre-Moslem period and later extended its influence to world culture.

Especially interesting are the results of the excavations conducted for many years at ancient Penjikent (Tajikistan); they have brought to light superb paintings on mythological subjects dating from the seventh century B.C. The style of these paintings is close to the art of India.

It is difficult to crowd into a brief survey the work done by numerous teams of Soviet archaeologists over a period of several decades. The results of archaeological investigations are summed up in several books published in the U.S.S.R. Among these are *Essays on the History of the U.S.S.R.: Primitive Commune and Slavery* (prepared by a group of authors and edited by P. N. Tretyakov), published in Moscow in 1956; *Essays on the History of the U.S.S.R.: The Birth of Feudalism* (compiled by a group of authors and edited by B. A. Rybakov), due to come off the press in 1958; A. L. Mongait, *Archaeology of the U.S.S.R.* (Moscow, 1956); and a number of papers on specific republics, or specific branches of archaeology (for example, I. G. Shovkoplyas, *Archaeological Investigations in the Ukraine, 1917–1957*, published in the Ukrainian language, Kiev, 1957).

All the excavations are financed by the state. Every year about sixty large expeditions are fitted out for work in different parts of the country. These expeditions are composed of archaeologists employed in different institutions. Extensive over-all investigations of large districts are conducted in connection with the construction works undertaken by the state (construction of hydroelectric stations, canals, railways, etc.). By law, a territory may be inundated or blown up or a site cleared for construction only after it has been thoroughly investigated by the archaeologists. Millions of roubles are allocated by the Soviet state annually for archaeological excavations on the sites chosen for new construction jobs.

Specialists in various fields co-operate in the study of the archaeological finds discovered by expeditions. They are studying the technological qualities and chemical composition of the finds, classifying the osteological and anthropological materials, and making all the necessary tests. There is a specially equipped laboratory at the Leningrad Division of the Institute of the History of Material Culture (the I.M.C.) for establishing dates by determining radioactivity in the process of excavation.

Work has lately been started on the compilation of a complete catalogue of all the archaeological monuments of the Soviet Union. An extensive state index is being compiled at present, and the publication of the Archaeological Sources (a series of three hundred, according to preliminary estimates) is due to begin in 1960. Preparation of the entire series is expected to be completed in approximately twenty years.

The centre of archaeological science in the U.S.S.R. is the Institute of the History of Material Culture of the U.S.S.R. Academy of Sciences in Moscow, with a branch in Leningrad. The Union Republics (excepting the Russian Soviet Federative Socialist Republic) have institutes of archaeology, or archaeology sections at the history institutes.

Archaeological investigations are conducted by numerous museums of the Ministry of Culture, universities, and teacher training institutes.

Periodicals and serial publications in archaeology issued in the U.S.S.R. include: *Sovietskaya Arkheologia* ("Soviet Archeology"), a quarterly magazine; *Brief Reports about Scientific Papers and Field Investigations of the I.M.C.*; and *Materials and Investigations in the Archaeology of the U.S.S.R.* Many publications are issued also in the Ukrainian, Georgian, Estonian, Armenian, Uzbek, and other languages of the peoples of the U.S.S.R.

Special conferences on the results of the theoretical and practical

work accomplished by archaeologists, with corresponding archaeological exhibitions, are arranged every spring under the joint auspices of the History Section of the U.S.S.R. Academy of Sciences and the I.M.C. These conferences are in essence U.S.S.R. congresses inasmuch as they are attended by visiting archaeologists from more than two hundred Soviet cities. These conferences deal with theoretical and organizational problems, arrange discussions, and hear reports delivered in the name of all the archaeologists of the U.S.S.R.

Soviet archaeologists maintain wide international contacts; they report to congresses of archaeologists, historians, Orientalists, Slavonic scholars, and Americanists, and publish their works in foreign periodicals. Soviet scholars have been working together with some of their foreign colleagues in a number of joint archaeological expeditions fitted out in recent years.

THE TEACHING OF THE PHILOSOPHICAL SCIENCES

S. Kaltakhchyan
Y. Petrov

People in the Soviet Union take a tremendous interest in philosophy. They study the history of philosophy, logic, ethics, and aesthetics. Dialectical and historical materialism, the Marxist-Leninist philosophy, which is the science of the more general laws of the development of nature, society, and thinking, holds a special place in the system of philosophical knowledge in the U.S.S.R.

The experience of social changes and the development of the natural sciences and the humanities have made obvious the power of dialectical materialism as the scientific world outlook of the working people, and as the philosophical foundation of their practical activity in all spheres of science and life. This experience explains why millions of Soviet people take an interest in and study Marxist-Leninist philosophy.

Dialectical materialism disagrees both with the understanding of philosophy as a "science of sciences" and with the negation of philosophy by positivism, which holds that "each science is its own philosophy." It arose from a summarization of the history of society, and is continuing to develop on this basis. It is a reliable compass in social production and science.

All students of higher schools in the Soviet Union receive a systematic education in philosophy. The courses differ according to the type of school. For example, the main stress in the ninety hours devoted to dialectical and historical materialism—the leading philosophy course—at technical and agricultural colleges is laid on dialectical materialism and philosophical problems in natural science. At universities and teacher training, medical, and art colleges the syllabus in dialectical and historical materialism is broader and 140 hours are set aside for the course.

In addition to the basic course in philosophy, other philosophical sciences are taught at some higher schools. Law schools, some depart-

ments of universities, and teacher training institutes offer a seventy-hour course in logic. At theatrical and art schools and institutes of architecture, and at conservatories of music, the curriculum includes a seventy-hour course in aesthetics. A course in the history of philosophy is given in the departments of the humanities at universities and teacher training institutes. Higher schools in some of the union republics teach the history of religion and atheism.

Lectures and seminars are the main methods of teaching philosophy, with lectures playing the guiding rôle. To make clear to the students the important part which advanced philosophical theory plays in practical activity, lecturers present the basic premisses of the course in their strictly logical interconnection, make wide use of the latest findings in natural and social sciences in discussing philosophical problems, and analyse facts and phenomena of modern life.

Lecturers are not required to deal with all the problems to be studied in the course. They concentrate on the key points. Teachers of philosophy in the Soviet higher schools must be able to link up philosophy organically with the subject in which the students are specializing.

Much attention is paid to the organization of seminars in philosophy. Seminars supplement the lecture course. They tie in the study of the classics of Marxism-Leninism with present-day achievements in science and in the life of society. In the study of Lenin's "Materialism and Empirio-Criticism," for example, such points as Lenin's thesis concerning the inexhaustibility of the material world, his concept of matter, and his treatment of motion, time, and space are examined in the light of the latest discoveries of various forms of matter (the discovery of various particles and anti-particles, fields and anti-fields), the theory of relativity, non-Euclidean geometry, cybernetics, and so on.

Departments of natural science conduct seminars on the philosophical problems of present-day natural science. After examining general problems pertaining to the interrelation of natural science and philosophy at different stages of their development throughout history, they dwell on philosophical problems of the sciences in which the given departments specialize. Seminars in physics departments, for instance, go into the problem of causality in the history of science and present-day natural science; a criticism of indeterminism in quantum mechanics; the concept of mass and energy in present-day physics, etc.

As distinct from lectures, which are delivered to a large group, seminars, as a rule, are conducted with groups of from 15 to 25 students. Each student is thus able to take an active part in the discussions.

Through creative seminar discussions under an instructor's guidance students elucidate the substance of the main points of a subject and develop an ability to express and defend their views on philosophical problems. Furthermore, the seminars are a means of checking up on the students' independent work.

Provisions are made that students may consult instructors in groups or individually in order to receive help with the most difficult points in the course. Student theoretical conferences are held once a term. In 1958, for example, a number of universities held theoretical conferences on "Criticism of Modern Philosophical Revisionism" and "Philosophical Problems of Contemporary Natural Science." Students took an active part in the conferences.

The syllabi in the philosophical sciences at higher schools are the fruit of many years' work on the part of the departments of philosophy. They leave much to the initiative of the departments and teachers, giving only an approximate list of the literature to be used, and the order of the topics and the number of hours per seminar. The best solutions to problems in the teaching of philosophy found by different departments will help to improve the syllabi further.

Here is a general idea of how dialectical and historical materialism, which is studied at all Soviet higher schools, is taught. The course opens with an introduction intended to give the student an understanding of Marxist-Leninist philosophy as the legitimate successor to the progressive features of all previous philosophy and to show the essence of the revolution which Marx and Engels brought about in philosophy.

The section of the course dealing with *dialectical materialism* uses extensive examples from history and natural science to demonstrate the material unity of the world and the laws governing its development. The laws and categories of materialist dialectics and the dialectics of the process of cognition are studied. This section is presented as a unity of dialectics: the theory of knowledge and logic.

The teaching of materialist dialectics is divided into the following aspects: the dialectics of nature, dealing with the general laws of movement and development in nature; the dialectics of history, dealing with the universal and general laws of the development of society; dialectical logic, dealing with the laws and forms of thinking; the theory of knowledge, dealing with the laws and forms of cognition. Dialectics is taught as a unity of all these aspects.

The section on *historical materialism* is arranged in such a way as to present, profoundly and convincingly, the meaning of the materialist

understanding of history. The laws governing the material life of society and the economic structure of society, and forming the foundation of man's diversified spiritual life, are studied as the real basis of the historical process.

A considerable part of the course is devoted to studying the establishment and development of the Socialist form of society, and to general and specific features in the building of Socialism in different countries. There is detailed examination of the growing activity of the popular masses under present-day conditions and of how, under Socialism, the constructive effort of the masses to build a new society assumes dimensions hitherto unknown. Here the problem of freedom and necessity and the ways in which man may employ the objective laws of social development are elucidated.

Much attention is devoted to showing the rôle of ideas, science, and art in the life of society and to examining problems of culture, morality, the family, and everyday life. The section on historical materialism also gives a scientific treatment of the problem of peaceful coexistence of the two systems and ways of averting wars in the present era.

The Soviet Union's youth are educated in a spirit of profound respect for the cultural heritage of the past. They carry out to the letter the precept of the great Lenin that one cannot become a builder of the new society without having assimilated all the spiritual riches accumulated by mankind throughout the centuries. The course in the history of philosophy at colleges and universities covers the main schools and trends of the past as well as contemporary European, Asian, and American philosophical and sociological doctrines.

Since 1917 the overwhelming majority of the classical philosophical works of other countries have been translated into Russian and have gone through several editions. New editions of the selected works of Feuerbach, Spinoza, Diderot, and other Western European philosophers of the seventeenth to nineteenth centuries have appeared recently. A new fifteen-volume edition of Hegel is to come out soon. Two volumes of a history of philosophy, from ancient times to the middle of the last century, were published not long ago by the Institute of Philosophy of the Academy of Sciences of the U.S.S.R. with the participation of college and university teachers. Now being prepared for the press is a new edition of a philosophical library, including writings by philosophers of nearly all the countries of the world from ancient times to the present: selected works of Plato, Aristotle, Epicurus, Lucretius, Bacon, Hobbes, Descartes, Gassendi, Locke, Berkeley, Hume, Kant, Fichte, Schelling,

and many others, as well as works by writers of the Enlightenment, revolutionary democrats, and Marxists.

The history of philosophy course gives students an idea of the natural, historically conditioned process of the development of human knowledge, which proceeds as a struggle between materialism and idealism, dialectics and metaphysics. They acquire a thorough understanding of the gnosiological and class roots of the different philosophical systems and trends. Scientific in their approach, the syllabi provide for a thorough examination of the views of idealistic philosophers as well as of exponents of materialism. This comprehensiveness enables a Soviet student to gain a better idea of the social and gnosiological foundations of different idealistic and metaphysical schools and thereby strengthen his dialectical materialist position. Thus, a comprehensive scientific materialist world outlook is developed.

Teachers of philosophy and researchers in philosophy are trained at departments and graduate schools of philosophy at Moscow, Leningrad, Kiev, and Tbilisi Universities, at the institutes of philosophy of the U.S.S.R. Academy of Sciences and Academy of Social Sciences, and at philosophy departments in other large schools of higher learning.

Next year it is planned to increase the term of study in departments of philosophy from five years to six. The curricula of these departments link up philosophy with other sciences, especially natural science, as well as with the construction of a Communist society. A wide range of philosophical sciences, world history, and the fundamentals of modern sciences are studied. To improve the training of philosophers it is planned to devote more hours to other sciences, bringing the number up to 1,500 for each of the following groups: physics and mathematics, biology and chemistry, political economy, history, the theory and history of art, law, etc. These sciences are not studied as an end in themselves. They are necessary for a thorough mastery of Marxist-Leninist philosophy, which cannot be attained of itself or as a supplement to the study of other sciences.

The curricula also offer elective courses. Elective courses for students of philosophy at Moscow University in recent years have included "Philosophical Problems in Contemporary Physical Theories of Space and Time," "Forms of Social Consciousness," "Problems of Communist Ethics," "Modern Bourgeois Philosophy," "History of Indian and Chinese Philosophies," and "Philosophy of Hegel."

Beginning with their first year at college or university, students are taught to develop a taste for independent creative work on problems of

philosophy. Term papers on topics the students choose themselves contribute to this. Topics cover a wide range, for example, "The Unity of Philosophy and Practice in Marxism," "The Dialectical Connection between the Organism and Its Environment," "The Nature of the Contradictions in Socialist Society and Methods of Resolving Them," "The Criterion of Moral Evaluation in Marxist Ethics," "The Rôle Played by the Conflict of Opinions in the Development of Socialist Ideology," "The Correlation of Object and Subject in the History of Philosophy," "The Philosophical Teachings of Lao-Tse." Upon completing their course of study at the college or university, students present graduation papers. Here are the topics of some graduation papers presented in 1958: "Some Philosophical Theories of Fundamental Particles," "Problems of Personality in Socialist and Christian Humanism," "The Problem of the Ideal in Hegelian Aesthetics."

Students in graduate schools of philosophy include, besides graduates of philosophy departments, men and women who have received a higher education in mathematics, chemistry, history, or other sciences. The period of graduate study is three years. During the first 12 to 18 months a student takes examinations in the subject in which he is specializing (history of philosophy, logic, aesthetics, etc.), a foreign language, and dialectical and historical materialism. The last is obligatory for graduate students of all fields (engineering, medicine, and so on). There is an annual check of the progress made by each graduate student. At the end of his study at the graduate school the student presents a thesis for the degree of Candidate of Philosophical Sciences.

In the Soviet Union an education in philosophy may also be obtained at correspondence and evening divisions of universities and graduate schools. Students of these divisions naturally have less opportunity to attend lectures and seminars since they work as well as study. They are given great assistance in studying independently. They receive an additional paid vacation annually in order to prepare for and take examinations. The term of study for correspondence students is one or two years longer than for regular students.

At Soviet higher schools instruction and research by teachers of philosophy are being more closely linked up, the teachers being more frequently attached to departments in which they have a scientific interest. This arrangement raises the theoretical level of instruction and helps teachers in their research.

Much attention is devoted to helping a teacher of philosophy to improve as instructor and researcher. The universities in Moscow and

Kiev have institutes giving advanced training to teachers of social sciences. These teachers spend five months studying the latest findings in the science they teach and in allied sciences. Heads of departments have the right to free instructors doing successful research from part of their teaching hours. Every assistance is given to teachers working on theses. Teachers about to complete their theses for the degree of Candidate may be attached for one year to the country's leading departments of philosophy. People combining teaching at a higher school with research on broad theoretical problems in preparation for a doctoral thesis receive paid leaves lasting from three months to one year.

Each large educational centre has basic departments which co-ordinate the research done by teachers of philosophy in the given city or region. There are regional associations of philosophers at the Ural, Voronezh, Tbilisi, Yerevan, Azerbaijan, Kiev, and Byelorussian Universities, the teacher training institute in Krasnoyarsk, and other higher schools. The basic departments draw up programmes of long-range research, covering five to seven years, for their regions. The compilation of the programmes stimulates creative contacts between various departments and teachers.

Many departments promote research by their teachers into certain general, comprehensive problems. At Perm University, for example, the philosophy department does research along two main lines: dialectical materialism and the unity and diversity of forms of movement of matter and the classification of sciences; and historical materialism and the general laws governing the development of society. Joint research has enabled members of the department to produce papers advancing a number of new ideas concerning classification of sciences and the theory of the material unity of the world, as well as the problem of the laws of development of production.

The U.S.S.R. Ministry of Higher Education has established a Scientific and Technical Council which has a philosophy section. The task of this section is to co-ordinate the research done by departments of philosophy at all the country's higher schools. Intercollegiate scientific conferences also serve to co-ordinate research. A theoretical conference held in Moscow in May 1958 on the topic "Criticism of the Modern Philosophy of Revisionism" was attended by philosophy teachers from many parts of the country. They heard reports on the social and gnosiological roots of revisionism and dogmatism; on revisionism in the Marxist-Leninist theory of classes and the class struggle, the state and revolution, Socialist humanism and the aesthetics of Socialist realism,

and other questions. Many teachers took part in the discussion of the reports.

What are the main trends in the research in philosophy carried on at higher schools?

In dialectical materialism the most vital problem is that of the unity of materialist dialectics, logic, and the theory of knowledge. At the basis of a many-sided elaboration of this problem lies Lenin's precept that dialectics as the science of the most general laws of life is at the same time a teaching about the abstractional functioning of the human mind, a scientific theory of knowledge, and a teaching about the process of cognition, the forms of thinking, and the logic of cognition.

The problem of dialectical materialism and natural science holds a leading place in research programmes. At the foundation of the elaboration of this problem lies a materialist theory about the modern achievements in physics (the theory of relativity, the quantum theory, nuclear physics), chemistry, biology, and physiology, and a criticism of idealistic and metaphysical trends in modern natural science, including neo-positivist theories.

Teachers of philosophy are doing research on many problems of the sociology of historical materialism. The main aspect of this work is a sociological study of the laws governing Socialist society and a generalization of the experience gained in building Socialism in the U.S.S.R. and China and the other People's Democracies. Problems connected with the change in the class structure of the new society, and the changing nature of classes, are analysed. Of considerable interest in this connection is the joint research on the cultural and technical advance of the working class in Socialist society carried out by the department of philosophy at the Ural University.

Many teachers of philosophy are interested in elucidating the rôle of the subjective factor in social development and the significance of ideas as an active force in historical progress. Research along these lines is being carried on at a number of Moscow higher schools, the Bashkir, Kharkov, and Tbilisi Universities, and the Azerbaijan Teacher Training Institute. Philosophy teachers in Moscow, Leningrad, Kiev, Odessa, Kharkov, Tbilisi, and other cities are investigating problems of religion and atheism. Extensive research is being conducted on the rôle of the popular masses and the individual in history. Philosophy teachers at the Ural, Kazan, Bashkir, and Kharkov Universities, the teacher training institute in Tbilisi, and other higher schools are studying this problem. Papers are being written on the history of ethical doctrines. Problems of the ethics of Socialist society are being worked out.

Theoretical aspects of the peaceful co-existence of the two world systems have been dealt with comprehensively in research at departments of philosophy.

Considerable work is being done on unsolved problems in the history of ancient philosophy, Western European philosophy, and the history of philosophy among the peoples of the U.S.S.R., the peoples of the East, and the People's Democracies. Research into the history of Marxist-Leninist philosophy holds a special place.

Research by departments of philosophy raises the level of instruction, making it more creative. In the past few years alone professors and docents in many departments of philosophy have published a number of important theoretical works. They include: *Philosophical Problems of Quantum Mechanics* by M. Omelyanovsky; *Natural Sciences in the Life of Society* by H. Fataliev (of interest is the fact that H. Fataliev is a member of the small Avar nationality which did not possess a written language before the October Revolution); *The Concepts of Mass and Energy in Their Historical Development and Philosophical Significance* by F. Ovchinnikov; *Laws of the Objective World: Their Cognition and Utilization* by V. Tugarinov; *Practice as a Basis of Knowledge and a Criterion of Truth* by M. Rutkevich; *The Michurinist Doctrine of the Laws Governing the Development of the Organic World* by A. Furman; *Philosophical Problems of Chemistry* by M. Shakhparonov; *The Problem of the Beautiful* by V. Vanslov; and *Semantic Philosophy* by G. Brutyan.

A number of major studies of Western philosophy have been produced at Moscow University in recent years. Among them are: a monograph on Descartes by Professor V. Asmus; a monograph on Helvetius by Professor K. Momjan; Professor T. Oizerman's writings on German classical philosophy; Professor M. Baskin's works about Feuerbach; and Professor O. Trakhtenberg's *Essays on the History of Western European Mediaeval Philosophy*.

Much work has also been done to collect, systematize, and analyse extensive scientific material and to publish writings by outstanding philosophers of this country. The centre organizing this work is Moscow University's department of the history of the philosophy of the peoples of the U.S.S.R. The teaching staff of the department has put out a two-volume study entitled *Essays on the History of Philosophical and Social and Political Thought of the Peoples of the U.S.S.R.* Extensive research is also conducted at other colleges and universites. The department at the Yaroslavk Teacher Training Institute recently outstripped their Moscow colleagues by publishing a fine study of the categories of

materialist dialectics. Transactions and monographs recently published by the philosophy departments at the Ural, Tbilisi, and Yerevan Universities and the Ivanovo and Krasnoyarsk Teacher Training Institutes aroused considerable interest in Soviet philosophical circles and were praised as an illustration of the rapidly rising level of scholarship at "peripheral" departments.

Quite a number of philosophers have come to the fore in Soviet times in once backward border regions that were oppressed by tsarism. Professor Mordvinov, a Yakut, successfully presented his doctoral thesis in Moscow several years ago; he is now rector and head of the philosophy department at Yakutsk University. Professor Bogoutdinov, Doctor of Philosophical Sciences and member of the Tajik Academy of Sciences, has published an extensive study of the philosophy of Avicenna (ibn Sina).

Philosophy teachers, like philosophers in the U.S.S.R. in general, strive to expand their contacts with colleagues in other countries. They exchange research works on a reciprocal basis and contribute to foreign periodicals. Russian translations of the most interesting books on philosophy that appear abroad are published regularly in the Soviet Union. Much interest was aroused, for instance, by the Russian editions of works by Maurice Cornforth, Todor Pavlov, R. Garody, J. D. Bernal, I. Lingardt, H. G. Wells, Sarvepalli Radhakrishnan, S. Chatterjee, P. Datt, B. Bjarnason, and other foreign authors, as well as philosophical writings by the distinguished physicists Albert Einstein, Werner Heisenberg, Louis de Broglie, and others.

Recent publications in Russian include *Giant in Chains* by the American philosopher Barrows Dunham and books by English philosophers: A. Robertson's *Rationalism in Theory and Practice* and Bertrand Russell's *Human Knowledge: Its Scope and Limits*. Among books to appear soon in Russian are Norbert Wiener's *The Human Use of Human Beings: Cybernetics and Society*, J. J. Thompson's *The Foreseeable Future*, Morris Cohen's *American Thought*, and J. L. Moreno's *Sociometry and the Cultural Order*.

In recent years Soviet philosophers have taken part in the philosophy congress in Zurich, the sociological congress in Amsterdam, and other international meetings. An international conference of sociologists on problems of peaceful coexistence was held in Moscow in the winter of 1958. Soviet philosophers are now preparing to take part in the international philosophy congress to be convened this autumn in Venice.

THE TEACHING OF POLITICAL ECONOMY

N. Oparin

Political economy is one of the three socio-economic sciences that is studied, on a diversified scale, in all the higher educational institutions of the U.S.S.R., the other two being the history of the Communist Party of the Soviet Union and philosophy.

Political economy is the study of the socio-productive or, in other words, economic relations between people in the process of production, distribution, and exchange of material values. This is the science of the laws of production, distribution, and exchange of material values in human society at different stages of its historical development. In explaining the processes of the economic development of society Soviet economists proceed from the fact that material production has its own inherent laws independent of the will and consciousness of people.

Under the conditions in which social ownership of the means of production prevails, people can not only discover the way these economic laws operate, but also run the economy in accordance with the demands of these laws. That is why the knowledge of the economic development of society is a completely necessary and a very important link in the entire system of higher education in the U.S.S.R. Without an understanding of these laws no person, no matter in what sphere of activity he works, can be considered a fully trained specialist and an educated man in general.

The time allotted for instruction in political economy depends on the type of school: in medical and art schools 90 academic hours (lectures and seminars) are devoted to this subject; in technical and agricultural colleges, 150 hours; and in economics institutes and economics faculties of universities and technical and agricultural colleges, 300 hours. The same number of hours is scheduled for the study of political economy at law and philosophy faculties of universities.

In economics institutes and the economics faculties of universities political economy is the main subject, on the basis of which the study of other economic sciences is built: the latter include the history of economic teachings, the economics of industry and agriculture, economic statistics, the history of the national economy, etc.

The study of political economy at economics faculties of universities and at special economics institutes is not limited to the general school curricula. Besides the general course, an additional system of special courses of lectures and seminars for a deeper study of individual, more complex, or more topical economic problems is provided. The special courses and seminars are divided into those obligatory for all students of the given economics institute (or economics faculty) and faculty courses, which are selected by the student himself. Every special lecture course is about 30 hours and the special seminar, 100 hours.

As distinct from the usual seminar (part of the general course of political economy), a student's work in the special seminars has to a considerable degree the marks of a scientific character: the student prepares beforehand reports in which he attempts to raise and solve certain problems. Thus the students receive here an initial experience of independent work. Special courses and seminars at the economics faculty of Moscow University, for example, are conducted on themes such as the following: the subject and method of political economy; Socialist reproduction; the national economic balance; commodity production and the law of value in different social formations; price and price forming under Socialism; agrarian relations in *bourgeois* society.

The curricula of economics institutes and faculties are directed towards training broadly educated specialists in economics having a good knowledge of the general theory of economics—political economy, the concrete economics of different branches of the national economy and other economic subjects; specialists capable of using their knowledge in fruitful activity after graduating from college.

The task placed before the technical and agricultural colleges is to combine rationally the special training of students with their economic preparation. The future engineer, no matter whether he be a metallurgist, machine builder, chemist, or mining engineer, the future agronomist or any other kind of specialist, has to be able to give a proper evaluation of the economic side of the production process, to weigh the economic effects of the projects he presents, to plan the improvement of the production process, to take into account the influence of these projects and

plans on productivity of labour, and on the prime cost and profitableness of production.

At all faculties of technical and agricultural colleges except that of political economy, a course of economics of the corresponding branch of the national economy and a course in the organization and planning of production are given. The elements of economic accounting are included in the teaching of special technical, technological, and agronomic subjects. The study of political economy here makes up the foundation of the economic education of future technicians and agronomists.

The study of political economy in the higher educational institutions of the U.S.S.R. helps students to master the objective laws of the economic development of society in all the stages of its history, beginning with primitive society and ending with Socialism, which has been built in the U.S.S.R. and is now being built in the People's Democracies.

The study of the laws of the economic development of the pre-capitalist modes of production (primitive-communal, slave, and feudal) is based on a mass of concrete historical material characterizing the economics of the different countries of the West and East in the course of several thousand years of their development. The investigation of the pre-capitalist modes of production are, first of all, of great scientific and theoretical importance.

The analysis of the production relations in *bourgeois* society and the revelation of the economic laws of capitalism occupy a large place in the study of political economy. The science of the political economy of capitalism has been created by the work of the founders of scientific communism, Karl Marx and Friedrich Engels, who utilized all the really valuable and scientific theory that was produced by the outstanding economists of the past, such as Sir William Petty, Adam Smith, and David Ricardo. Works by Smith, Ricardo, Jean-Charles Sismondi, and other distinguished representatives of *bourgeois* economists are now published and studied in the Soviet Union. After Marx and Engels the science of the political economy of capitalism was developed in all its aspects in the works by Vladimir Lenin. The works of Marx, Engels, and Lenin make up the basis of the economic education of the student youth.

Many economists of the higher schools, scientific research institutes, and in particular the institutes of the Ministry of Foreign Trade and the Institute of World Economy and World Politics of the U.S.S.R. Academy of Sciences, are occupied with the analysis of the problems of modern capitalism.

The course of political economy includes also a section on Socialism. The analysis of the laws of the development of the Socialist method of production, and of the transitional period from capitalism to Socialism, which the People's Democracies are now going through, is the main task of Soviet economists. The theory of the transitional period does not deal only with the general laws which are characteristic of all countries taking the path of Socialist transformations—such as the capture of the dominating heights in the economy by the people and the creation of a Socialist order, nationalization of capitalist enterprises, Socialist industrialization, the co-operation of peasant households, etc. Of no less interest are the special features of the forms of transition from capitalism to Socialism, which result from the concrete historical conditions of life of the given country, the condition of its natural resources, etc. In this the Soviet economists proceed from Lenin's thesis on the multiformity of the transition to Socialism.

Practical activity forms the basis of the laws on the development of the Socialist method of production, and in particular the building of Socialism in the U.S.S.R. Economics is called upon to express this experience in general laws, establish the tendencies in the development of Soviet economy, and map the more rational ways of solving the multifarious and complex tasks of economic development. The content of the important problems of Socialist economy, which is the object of investigation by Soviet economists, can be described as follows: the system of economic laws of Socialism and the mechanism of their operation; the economic rôle of the Socialist state; the reasons for the existence and the character of commodity production under Socialism and the utilization of the law of value in all spheres of the Socialist economy; the chief economic task of the U.S.S.R. and the ways of solving it, that is, the conditions for achieving such a level of production in which the per capita output of the most important items would be higher than in the more developed capitalist countries.

With the rise of the world system of Socialism contemporary economists, including the economists of the People's Democracies, were faced with the task of the theoretical elaboration of the laws of its development and, specifically, of providing the scientific basis for the international division of labour in the world system of Socialism, the development of the world Socialist market, the principles of price setting in the foreign trade of the Socialist states, etc.

In the process of teaching political economy, the students' attention, especially in the economics institutes and faculties, is called to the

independent study of the original works by Marx, Engels, and Lenin, and also modern monographs on individual problems of economic theory. The stress put on independent work, as the chief means of deepening the study of political economy, is reflected also in the organization of the curriculum. About two-thirds of the number of hours allotted to political economy is used for lectures which give the fundamentals of the course and the latest data in economics. The rest of the time is devoted to seminars, where the students, after digesting the material of the lectures and the recommended literary sources during their independent studies, present brief reports and theses and discuss the problems brought up at the seminar.

Besides the studies given in the course on the Marxist-Leninist theory of political economy, the students also become acquainted with the more important trends of the *bourgeois* economic teachings of the past and present. Students of both economics institutes and economics faculties of universities make an especially detailed study of *bourgeois* political economy both in the general course of political economy and in the special course devoted to the history of economic teachings. Special lecture courses, special seminars, and annual works and diploma theses by students are devoted to the study of individual (the more important and interesting) trends of *bourgeois* political economy of past and contemporary times. The material used in these instances is the classics of Marxist-Leninist political economy, monographic literature, the periodical press, and works by *bourgeois* economists. The books by Eugen von Böhm-Bawerk (*The Fundamentals of the Theory of Prices of Economic Values*), Rudolf Hilferding (*Finance Capital*), J. M. Keynes (*The General Theory of Employment, Interest, and Money*), and J. B. Clark (*The Philosophy of Wealth*) have been issued in the Soviet Union in large editions.

Besides original sources, the students use textbooks in the study of political economy. The most widely used textbook on political economy in the U.S.S.R. at the present time is the collective work of a group of Soviet economists: K. Ostrovityanov, L. Leontyev, I. Kuzminov, L. Gatovsky, P. Yudin, A. Pashkov, I. Laptyev, and V. Pereslyogin. The book gives a systematic account of the Marxist-Leninist theory of political economy beginning with the primitive-communal methods of production and ending with the Socialist method of production. The first edition of this textbook came out in Russian and many other languages of the peoples of the U.S.S.R. in 1954 in an edition of six million copies; the second edition, in 1955. It has now been put out in other countries

in German, English, French, Japanese, Chinese, Hungarian, Czech, Bulgarian, and other languages. At the present time the third edition is being prepared for the press and it will take into account the changes that have taken place in the economic life since the second edition was put out.

The Ministry of Higher Education of the U.S.S.R. has set up a number of groups which are preparing new textbooks on political economy intended specially for economics institutes and faculties. The issuance of these books in the next two years will promote better economic training of future specialists.

THE TEACHING OF MUSIC • *A. A. Nikolayev*

Music occupies a place of honour in the cultural life of the Soviet people and particularly in the artistic education of its youth. The chamber and symphony concerts held in city and village, the lectures on music popularizing the work of outstanding composers, the music programmes on radio and television, the extensive support and promotion of amateur art activities at factories and collective farms, public schools, universities, and other educational institutions, all help to bring music closer to millions of people throughout the Soviet Union.

Singular attention is paid to the training of professional musicians—composers, players, teachers, and theorists. A multitude of special educational institutions have been established for this purpose, ranging from elementary music schools to the conservatories.

To become a professional, a future musician must have not only a special education, but natural gifts which may or may not be discerned early enough in childhood, but which are often disclosed during the period of training. This point has found due consideration in the organization and structure of Soviet establishments for musical training.

The first stage on the way to musical accomplishment is the elementary (seven-year) school for children from the age of seven or eight. There are more than 1,000 of these in the cities and larger rural localities, in which some 150,000 children are enrolled.

The curriculum of the children's music school includes, besides the usual subjects of public schools, classes in piano, violin, 'cello, brass and folk instruments, grammar of music, solfeggio, theory of music, and musical literature. Its pupils also attend a class in choral singing.

By the time a pupil is ready for graduation teachers are able to judge competently of his gifts and the feasibility of his continuing with musical studies. Those of the more talented who wish to go on studying music take the entrance examinations to the secondary school of music, while the others limit themselves to a special course in music, and choose a

more suitable profession for themselves. In this way, music remains for them a cultural pastime or hobby, and the grounding they have received in music school serves to give them a deeper understanding and appreciation of music generally.

The secondary school of music has a four-year plan of studies and graduates pianists, orchestral players, and singers (chorus and ensemble) as well as teachers for elementary music schools in the classes of piano, orchestral instruments, choral singing, theory of music, and musical literature. Besides these and other subjects—such as orchestral and ensemble classes for orchestral players, accompaniment and pianoforte ensemble classes for pianists, and the choral classes for vocalists—all pupils study theory (solfeggio, theory of music, harmony, short courses in the analysis and study of instruments, and musical literature), and also the general subjects of the eighth, ninth, and tenth grades of the secondary school. The pupils of the theory department also major in theory and take a general course in playing the piano. In the larger secondary schools of music, a special class of composition has been instituted for those who show an aptitude for this subject.

There are 120 secondary schools of music in the U.S.S.R. with a student body of 21,500. They can be found in all the large cities, and in the republican and regional centres of the country. Graduates of these schools are offered work in their special fields. If they wish, they may take the competitive entrance examinations to a conservatory.

Besides the schools mentioned above most of the conservatories have their own schools for highly gifted children. These have a ten-year term of study, offering their pupils the complete secondary musical and general education required for admittance to the conservatory. At present, there are 19 conservatory schools with a student body of 6,000.

The activities of all these schools are directed by their principals and educational officers appointed from among the more experienced and honoured teachers. The special classes are directed by department heads, who preside over the end-of-term recitals and examinations. The teachers of musical theory and the general subjects are supervised by the chiefs of the corresponding departments.

A strong point of the schools' programmes is the examination recitals and open concerts which prepare the pupils for their future performances in public. The secondary schools of music also focus special attention on the methods and practice of teaching for the benefit of those pupils who intend to teach music in the future. Graduates of the elementary music school perform special concert programmes at their

end-of-school examinations, and receive certificates authorizing them to take the entrance examinations to a secondary high school of music. To graduate from a secondary school of music, a pupil is obliged to pass the state examination in his special subject (by means of a concert), chamber ensemble, and (in the case of pianists) accompaniment. The theorists pass examinations in their special theoretical subjects. The composers, besides, are called upon to submit their compositions. Graduates receive diplomas, or, when merited, diplomas of honour.

The above cursory information on elementary and secondary musical education in the U.S.S.R. shows that even in the early stages pupils are subject to a professional elimination procedure, from which some emerge to take up music for purposes of personal cultural enrichment only, whereas others, who manifest a strong penchant for music, go on with the serious study of it.

The higher musical education institutions of the U.S.S.R. admit, through competitive examinations, the most gifted young musicians from among the graduates of secondary schools of music or conservatory schools. There are 22 conservatories, besides the Gnesins Music School for Teachers, where 6,500 students are trained to become highly qualified musicians.

As many as 185,000 pupils and students are enrolled in the music schools of the Soviet Union, but this number does not include all those who study music in the country. Many children and adults attend the schools for teachers of music under the Ministry of Education, the numerous courses of general musical education, the evening classes of the conservatories and secondary schools of music, and the music circles at the Young Pioneer Palaces and other similar institutions.

The schools of music of all grades, conservatories included, function under the Ministry of Culture of the U.S.S.R. The administration and financing of these institutions is done by the republican Ministries of Culture and their territorial, regional, district, and city boards and departments. The only exception is the State Order-of-Lenin Chaikovsky Conservatory at Moscow (with its Central Music School and High School of Music), which is of all-union standing and is directly controlled by the Ministry of Culture of the U.S.S.R.

The secondary and higher music schools are fully subsidized by the state; the elementary schools receive a state grant, and cover part of their expenses with the small sums received for tuition. At the conservatory schools, secondary schools of music, and conservatories tuition is free. Students of the secondary schools and the conservatories

who are in need receive stipends and dormitory accommodation. The secondary schools and conservatories offer their students free medical service, inexpensive canteen facilities, and all the necessary auxiliary institutions: libraries of books and music, recording rooms, etc.

We shall limit ourselves to the above outline of the organization of musical education in the U.S.S.R., the structure and problems of the various types of educational institutions, and dwell at some length on the work of the conservatories.

The Soviet conservatories are richly experienced, rooted as they are in the soil of the lofty traditions of the Russian classical music school. The first Russian conservatories were founded in the past century, the St. Petersburg Conservatory celebrating its opening in 1862, and the Moscow Conservatory—now the largest in the country—in 1866.

In pre-revolutionary Russia, however, the music schools had none of the favourable conditions of work which were created for them after the Great October Revolution. The conservatories and secondary schools of music were not financed regularly by the state, nor were they accredited, as were the universities and other public educational institutions. The number of music schools, and conservatories too, was extremely limited.

During the years of Soviet power, the work of the conservatories (curricula, programmes, and methods) was promoted by the state. At present, all the conservatories have a five-year term of studies, a single curriculum, and identical terms of admission and graduation. Their structure and organization are likewise identical.

A conservatory is supervised by a principal, appointed usually from among the outstanding musicians, and his two deputies. The first of these directs the scholarly and educational work of the conservatory, and replaces the principal in his absence. The second takes care of the administrative and business end of the work.

The students are attached to the faculties of their chosen field of music. As a rule, the conservatories have four faculties: theory and composition; pianoforte and organ; orchestra; and voice. Some of the national conservatories, as well as the Gnesins Music School for Teachers, have faculties of folk instruments besides.

The educational, organizational, and methodological work of the faculties is supervised by their respective deans. The head of the educational section and the deans are all selected from among the eminent professors or assistant professors. Special divisions, headed by distinguished professors, or, in some cases, by assistant professors, are instituted in each faculty where they are called for.

Take, for example, the structure of the faculties and divisions of the Moscow Conservatory. Its theory and composition faculty trains composers, theorists, and historians, and conductors of symphony orchestras and choruses. Its divisions include instruction in composition, theory of music, history of Russian and Soviet music, general history of music, orchestration, and symphony and chorus conducting. Besides offering the special subjects of the theory and composition faculty, the divisions in the history and theory of music provide the general theoretical courses taught in the other faculties. The piano and organ faculty has four divisions for special study of the piano, headed by eminent professors with highly creative achievements to their credit. Several younger professors, assistant professors, and fellows—disciples of the eminent professors—also instruct in these departments. The faculty has a division of history and theory of the piano and organ as well, which offers special subjects, leads the class in organ playing, and supervises the students' pedagogical practice. The divisions of the orchestral faculty are somewhat different in structure. Here all the brass instruments come within the framework of the two divisions for brass and wood-wind instruments. The department of string instruments consists of two divisions in violin, one in viola, and one in 'cello and double-bass. The vocal faculty has two divisions in solo singing, and one in opera, with instruction in special subjects.

Besides the above-mentioned divisions, the conservatory has interfaculty departments uniting the subjects of the all-conservatory curriculum. These include the divisions of social sciences, general pianoforte, foreign languages, physical training, and sports. The chamber ensemble division, which instructs all the students of the performers' faculties, is also interfaculty in character.

The educational and scholarly work of the faculties and divisions is directed and controlled by the faculty councils composed of heads of the divisions and the most eminent of the instructors. The councils are presided over by the deans of the faculties.

The conservatory's annual plans of work are sanctioned in full by its council consisting of the principal (chairman), his deputies, the learned secretary, the deans of the faculties, heads of the divisions, and the eminent professors and representatives of public organizations. The council approves the plans of the divisions in research and methodology and the plans for conservatory concerts, hears the reports on the work of the faculties and their divisions, discusses the results of the examination sessions, and draws up resolutions on important problems of the conservatory's educational and organizational activities.

The Moscow and Leningrad Conservatories also have councils for the reception of dissertations for doctor's and master's degrees. At the Kiev Conservatory a council of this kind may accept dissertations for the M.M. degree. The dissertation reception councils consist of heads of the leading divisions and a number of eminent specialists, and are presided over by the principals of the conservatories.

Soviet conservatories train composers, instrumentalists, singers, conductors of choruses and opera and symphony orchestras, historians and theorists of music, and teachers in all the fields of music for the secondary music schools.

The conservatories admit through their competitive examinations young musicians with a general secondary school education and musical grounding received at a secondary school of music or ten-year music school. The terms of admission stipulate that anyone between the ages of 17 and 35 may apply for admission, but usually the age of the candidates is rarely over 25, since they generally apply for admission to the conservatory straight from secondary school.

The entrance examinations to the conservatory are held in the chosen fields of music, the theoretical subjects, and the general education subjects (for the history of the peoples of the U.S.S.R., an oral examination; for Russian language and literature, a composition on a suggested theme). Those wishing to specialize in musicology, composition, or conducting must also pass an examination in pianoforte. As far as theory of music is concerned, various requirements are demanded from the candidates, depending on their chosen field.

Composers and musicologists must know the complete course of elementary theory of music, the special course in harmony taught at the secondary schools of music, the fundamentals of the course in the analysis of musical compositions, and must be able to analyse simple compositions of homophonic and polyphonic styles. At the examinations in harmony, they are required to write a problem in harmony and do a number of harmonic problems on the piano. At the examination in solfeggio, they must sol-fa examples for the first, second, and third voices from a given sheet of music, determine the harmonic single-tone and modulational successions of chords by ear, and write a tri-vocal dictation. The candidates must also have a knowledge of the musical literature called for by the entrance requirements.

Candidates for admission to the pianoforte, conducting, string, and folk instrument faculties take identical examinations in the theory of music, but face simpler problems in solfeggio and need to know only the general course of harmony within the limits of the first part of the

course as taught in secondary schools of music. Vocalists and brass players take only the examinations in single-voice solfeggio and the elementary theory of music.

Composers are required to present compositions displaying their talent and skill (intelligent compositions of the smaller forms: songs with piano accompaniment, pieces for piano and other instruments, etc.). Musicologists take the above-mentioned special examinations in the theory of music and must be versed in the history of music of the Soviet peoples and the nations of the world.

Candidates wishing to specialize in piano playing, solo singing, or orchestral instruments must perform the programme of music called for by the entrance requirements. For pianists these requirements consist of the performance of polyphonic works (by Bach, Handel, Rimsky-Korsakov, Glazunov, Shostakovich, etc.), sonatas, concertos (not necessarily in full), or variations (by Mozart, Beethoven, Schubert, Rubinstein, Glazunov, Arensky, Rachmaninov, etc.), a lengthy composition or several small pieces (by Glinka, Chaikovsky, Scriabine, Rachmaninov, Schumann, Chopin, Liszt, etc.), two technically difficult works or *études* (for example Liszt's Rhapsody no. 8 or no. 11, Chopin's Etudes op. 10 in F major and C minor, Rimsky-Korsakov's *Flight of the Bumblebee*, etc.). The examination programme for vocalists consists of two arias (one by a Russian composer), a folk song, and a romance. They must also perform a scenic problem without words.

Candidates to the faculty of orchestral instruments are required to pass the examination programme and perform the scales and arpeggios called for by the commission of examiners. The examination programmes in the different fields of music include the following compositions. For the violin class: two *études* of various types; two movements of Bach's Sonata for violin solo; the first or second and third movements of a concerto of average difficulty (for example, by Mozart, Arensky, or Kabalevsky); two smaller pieces (by Chaikovsky, Arensky, Khachaturyan, Mozart, Brahms, etc.). For the 'cello class: two *études* of various types; two movements of Bach's Suite for 'cello solo; the first movement of a concerto by Haydn, Saint-Saëns, or Kabalevsky, or a classical sonata of average difficulty; a smaller work (for example, Chaikovsky's Nocturne, Glière's *Page from an Album*, Rachmaninov's *Vocalise*, Bach's *Aria*, etc.). For the viola class: two *études* of various types; one movement of Bach's violin or 'cello sonata; the first movement of a concerto or sonata (for example, a concerto by Handel or Haydn, or a sonata by Glinka); a smaller work (for example, Chaikovsky's *Snowdrop* or *White Nights*, Rubinstein's *Melody*, a Schubert Impromptu or Waltz,

Grieg's *Elegy*, etc.). For the double-bass class: two *études* and a composition of average difficulty. For the harp class: one *étude*; a piece by Bach (for example, Prelude in C minor from *Little Preludes and Fughettas*, Prelude in E flat minor from Part I of the *Well-Tempered Clavichord*); a movement from a concerto (by Glière, Widor, etc.); a composition of the type of Handel's Passacaglia or Mendelssohn's Song without Words no. 9. For the flute class: two *études* of various types; a sonata and piece (for example, Handel's Sonata no. 5, Bach's Sonata no. 4, Beethoven's Serenade, Chaikovsky's Melody). For the oboe class: one *étude*; two pieces or movements from concertos and sonatas by Handel, Haydn, Mozart, or Beethoven. For the clarinet class: one *étude*; a concerto or fantasy (by Weber, Rimsky-Korsakov, etc.); a piece of cantilena character (for example, Chaikovsky's Romance, Song without Words, Bach's Adagio, Beethoven's Adagio). For the bassoon class: one *étude*; two pieces of various character from the books of arrangements for the bassoon by Gedicke, Kostlan, and others, or two movements from Mozart's Concerto. For the French horn class: two *études*; one movement from a concerto (for example by Mozart), or two pieces of various types from Gedicke's or Kostlan's book of arrangements. For the trumpet class: one technical *étude*; two pieces of various types (for example, Bach-Gedicke's Saraband, Gedicke's *Concert Etude*, Shchelokov's Etude, Rachmaninov's *Spring Waters*, Chaikovsky's *Neapolitan Song*, etc.). For the trombone class: one technical *étude*; one piece from Gedicke's book of arrangements or David's Concertino, or the second movement of Blazhevich's Concerto no. 2, etc.

Candidates for admission to the chorus conducting department must be versed in the fundamental technique of conducting, and conduct two simple pieces for chorus with and without accompaniment. The examination also includes an analysis of works prepared for conducting, the rendition of a simple four-voice choral piece on the piano, and a test of the candidate's vocal qualities and experience.

In the opera and symphony department, the examination consists of conducting an orchestra (in a simple work), performing two or three works on any instrument the candidate can play, analysing an orchestral work prepared for the examination, and a test of the candidate's experience in reading scores and his knowledge of symphony orchestra instruments.

In conservatories with folk instrument faculties or departments, the candidates must conduct a simple piece and perform two arranged folk songs and two pieces of varying character on any folk instrument. A candidate's knowledge of scores for folk instrument orchestras, the

Z. V. Mustafin and violin class at the children's music school in Oktyabrsky, Bashkirian A.S.S.R.

scores of each instrument, the literature on folk instrument orchestras generally, and the instrument he plays in particular is also checked.

These entrance requirements constitute the basis of admission to a conservatory, but frequently, especially at the competitive examinations for admission to the central conservatories, the candidates are required to perform works of a more difficult nature. The best prepared pianists, violinists, and 'cellists are generally those who begin training at an early age. It is another matter with singers. Many of these come to the conservatory from amateur art groups, unequipped with a secondary or, sometimes, even an elementary musical education. The conservatory has two-year preparatory courses for such young men and women, provided they have good voices and are musically gifted, where they can acquire the minimum knowledge of music necessary for admittance to the conservatory proper.

For many years the entrance examinations at the conservatories were held in August, but at present it has been found necessary to hold the examinations in the first half of July, to enable the admitted students to rest before commencing their studies in September.

The curriculum of each faculty consists of special subjects in music theory, and a group of subjects obligatory for the students of all the faculties alike. These general subjects include the social and political sciences, the study of a foreign language of the students' choice (German, French, English, or Italian), and physical education—sports and gymnastics.

The music theory taught at the performers faculties consists of courses of harmony, analysis of musical works, a study of instruments, and the history of Russian, Soviet, and foreign music. In their first year, vocalists and players of brass instruments major in the elementary theory of music if their theoretical grounding is insufficient for a study of the course of harmony. At the vocal faculty and the chorus conductors department, the students take an additional course in solfeggio. Sometimes instrumentalists attend these classes, if their ears have not been sufficiently trained. The students of all the faculties, with the exception of the pianists, are obliged to study the piano and learn to play this instrument in accordance with the programme of the general course.

The group of special subjects in each faculty consists of practical and theoretical courses which prepare the students for their future professions. In the theory and composition faculty this group consists of special courses in music theory subjects and the history of music, a class of composition for composers, a chorus and chorus-conducting class for students of the chorus conductors department, and a conductors class for

students of the opera and symphony department. For pianists the special group consists of a study of the piano, chamber ensemble, and accompaniment. In their second year students also attend lectures on the history and theory of the piano, and in their third year (for one term) they study the methodology of teaching piano. Those of the pianists who wish to play the organ in addition receive individual instruction in the organ class. In the orchestra faculty the special group includes a study of this particular field of music; classes in chamber, quartet, and orchestra; courses in the history and theory of orchestral playing, and in the methodology of teaching instrumental playing. And finally, the special subjects in the vocal faculty include (besides solo and ensemble singing) rhythmics, dancing, scenic training, opera class, make-up, diction, and orthoepy. A large place in the curricula is occupied by practice, both for future players and teachers.

Beginning with their third year, all students of the performers' faculties are obliged to participate in the various concerts arranged by the conservatory in factory and collective farm clubs and other halls of this kind. This is in addition to their end-of-term recitals, examinations, and the closed and open academic evenings that are held in the conservatories themselves. Thus, students establish contact with large audiences, while bringing music and culture to them. In their third year, the students in a vocal faculty receive systematic practice on the stage of the conservatory's studio opera theatre.

Pedagogical practice under the guidance of consultants is conducted by students of the third, fourth, and fifth years in the music colleges, and with pupils especially admitted to the conservatory for this purpose. The students of theory and composition departments take their pedagogical practice as teachers of music theory subjects in the colleges of music. Their practice in playing takes the form of public recitals. With this aim in view, the departments of composition organize open concerts of chamber, symphonic, and choral music at which the finest students' compositions are performed. The solo and chamber ensemble compositions are usually rendered by the authors themselves and the students of the performers' faculties. For the symphonic and choral concerts the conservatory invites professional orchestras and choruses.

The curricula of all the faculties are drawn up in such a way as to permit the students to try all their practical examinations six months before they graduate. The schedule of their studies provides them, as a rule, with two or three days a week for the purpose of attending the theoretical courses. They spend the rest of their time studying their own

special subject and the special subjects of their department. During their last years of study they have two days off from classes for independent work. In their last term, the graduates are engaged almost completely in preparing for their state examinations. The graduation examinations are held before the State Examination Commission under the chairmanship of eminent specialists unassociated with the given conservatory. The state examinations for the musicologists consist of the presentation of their diploma theses, a colloquy on the history and theory of music, and examinations in dialectical and historical materialism. For the composers, these examinations consist of a colloquy on the history and theory of music, and the presentation of their compositions. Among the latter there must be a large cyclic composition (symphony, quartet, etc.), part of an opera or choral composition of cantata or oratorio character, and a number of smaller works of various *genres*. The larger works (symphony, opera, oratorio) are generally heard by the Commission over a tape recorder. A professional orchestra or chorus, or the orchestra and soloists of the conservatory studio opera theatre, are invited to play the composers' works. In the opera and symphony conducting department, the state examinations take the form of a symphony concert programme, the conducting of an opera, and demonstration rehearsals with the orchestra of works selected by the Commission. The graduates of the chorus conducting departments are required to conduct a work previously rehearsed with a chorus, and to conduct a chorus rehearsal itself of a composition selected by the Commission. The state examinations for vocalists take the form of a solo concert including three or four opera arias and six or seven romances and arranged folk songs. Those specializing in opera singing also participate in an opera recital produced on the stage of the conservatory's studio opera theatre. The pianists present a programme within a time limit of ninety minutes, which must include a piano concerto, a larger work for piano alone, a composition of polyphonic style, and a number of other pieces. The programme is built in such a way as to permit a pianist to display his technical skill and understanding of music of varying styles and character. Besides performing a solo programme, the pianists must also play with an ensemble. Those specializing in piano accompaniment must pass an additional examination, consisting of reading music at sight. Pianists graduating from the organ class are required to perform a concert programme of organ compositions as well. In the orchestra faculty, the state examinations consist of the performance of a solo programme, and participation in a chamber ensemble. The violin-

ists, violists, and 'cellists must also perform in a quartet. Their solo programme, as with the pianists, must be varied in style and *genre*, and consist of an instrumental concerto, a work of sonata form, a difficult piece, and a lyrical composition.

The demand for professional musicians in the U.S.S.R. is very great. Every year, the network of educational institutions is extended, and the number of symphony orchestras, opera theatres, etc., increased. Each graduate has the opportunity of selecting the work that suits him best creatively from the numerous offers he receives. The graduate composers usually apply for membership in the Union of Soviet Composers as soon as they have finished their studies, and commence to write music. Some of them (at their own wish) become theorists and teachers of music composition.

The most gifted musicians are offered the opportunity of taking postgraduate courses (after passing the competitive examinations) at the leading conservatories. The aim of the postgraduate courses is to train teachers for the conservatories and scholarly workers in the field of music, and to improve the skill of the more gifted players and composers who have graduated from the conservatories with flying colours. The postgraduate courses are three years in length, and they offer every condition for successful scholarly and creative work, and brilliant performance. By spending large sums on musical education, the Soviet state strives to make the young musicians worthy representatives of the artistic culture of their country.

The bodies supervising the arts pay much attention to the organization and ideological trend of musical education. The Soviet conservatories and other educational institutions are confronted with the task of bringing up the youth in a spirit of love and respect for the lofty traditions of classical music and for the best achievements of musical culture the world over, and in a spirit of love and deep understanding of folklore and its rôle in the development of professional art. The young musicians are taught to take the most strong exception to formalistic innovations, to all anti-realistic, reactionary, and anti-popular trends in music and musical performance. The musician, in our opinion, must be a champion of all that is beautiful and worthy of the people's attention. It is with the idea of serving his people, with the ardent desire of guiding their aesthetic tastes that a young Soviet musician leaves his conservatory or college of music.

THE TEACHING OF THE THEATRICAL ARTS

Matvei Gorbunov
A. Gershkovich

Theatrical art can develop only if it is sustained by a constant influx of young talent. The number of theatres in the U.S.S.R. at present is three times what it was forty years ago, running to 600 professional theatrical companies and thousands of amateur theatrical groups and societies. Need it be said that the problem of theatrical cadres and their training is of signal state importance in the U.S.S.R.?

Fifteen specialized higher schools and a great many studios attached to leading theatres have been opened in Moscow, Leningrad, Kiev, Tbilisi, and other large cities of the Soviet Union, to train actors, stage directors, ballet masters, and theatre critics. It is in place here to mention that there were no more than three or four small theatrical schools in the Russia of tsarist days. These were maintained by patrons of art or by philanthropic societies, and the students had to pay large tuition fees.

In the U.S.S.R., all higher and secondary schools are wholly supported by the state. Large funds from the state budget are assigned annually for the maintenance of school buildings and dormitories, the payment of professors and teachers, and the granting of stipends to students. Tuition in the higher theatrical schools, as in all educational institutions of the Soviet Union, is free, and the graduates of these—and all other—schools are provided with work in their chosen profession.

The Soviet theatrical school is rooted in the venerable traditions of the Russian theatre. As a result of its comprehensive study of these traditions, it has created a logical and constructive system of training within the framework of the general problems presented by Soviet art.

The higher theatrical schools consist of three basic departments: for actors, for stage directors, and for theatre critics.

The *actors department* trains actors for Russian and non-Russian theatres. Its curriculum provides in the main for the study of acting and

auxiliary subjects, such as elocution, dancing, stage deportment, musical education, and make-up. The students of this department also major in socio-economic and philosophical subjects, history of the Russian and foreign theatre, history of Russian and foreign literature, music, and fine arts. They graduate as actors and are offered work in any of the theatres of the country.

The *stage directors department* trains stage directors for the dramatic and musical theatre. In their first four years, the students take courses in theory and get their practice on the professional stage. In their fifth year, they work in a theatre as assistant stage directors and producers of diploma performances. The curriculum of the stage directors department provides in the main for the study of acting and stagecraft and auxiliary subjects, such as drawing, stage-set modelling, elocution, scenic deportment, stage mechanics, scenery, costumes, and musical accompaniment. The students also major in philosophical subjects, history of the theatre, literature, music, and fine arts. In their last years they attend special seminars for the study of popular classical playwrights, such as Gogol, Ostrovsky, Chekhov, Gorky, Shakespeare, Molière, Goldoni, and others. The students of this department graduate as stage directors and receive work in the dramatic and musical theatres of the country.

The *theatre critics department* trains teachers of history of the theatre for the theatrical schools and studios, theatre critics for the press and literary sections of theatres, as well as inspectors in art departments, directors of theatres, and scholarly workers for theatrical museums and libraries. The students graduate as theatre critics. A large place in the curriculum of this department is occupied by the special disciplines and subjects of the socio-economic and philosophical group: history of philosophy, dialectical and historical materialism, and aesthetics. The special disciplines include detailed courses and seminars in the history and theory of Russian, Soviet, and Western European theatres; theatrical management; and theatrical criticism. The students get their practical training in the theatres, theatrical museums, theatrical managing offices, and editorial offices of special newspapers and magazines.

The higher theatrical schools enrol young men and women with a complete secondary school education who have passed the competitive examinations in their chosen subject and the general subjects. The actors departments admit young men and women between the ages of 17 and 25, while the stage directors, theatre critics, and ballet masters departments admit young men and women under the age of 35, with pro-

fessional stage experience. The examinations are conducted by Commissions of Examiners, whose members include prominent theatrical figures and scholars.

The leading theatrical school in the Soviet Union is the Lunacharsky State Institute of Theatrical Art. This establishment trains highly qualified specialists for the numerous theatres of the country, that is, actors for the Russian and non-Russian dramatic and musical comedy theatres; stage directors for the dramatic and musical theatres; ballet masters; theatre critics; theatrical historians; and literary workers for the theatres. At present more than 500 students of some 40 nationalities, including the Russian, Ukrainian, Byelorussian, Georgian, Azerbaijan, Armenian, Kazakh, Turkmen, Tajik, Lithuanian, Estonian, Lettish, Tatar, Buryat, Mongol, Ossetian, Avar Lezghin, etc., study within its walls. The Institute has a correspondence course for 300 actors and leading officials of the theatres and art administrations. In addition, it offers postgraduate courses (by correspondence as well) for the training of teachers and researchers in Marxist-Leninist aesthetics, stagecraft, history of the Russian and Soviet theatre, history of the theatres of the peoples of the U.S.S.R., history of foreign theatres, and history of the theatres of the People's Democracies.

Finally, the Lunacharsky Institute is called upon to render aid to the other theatrical schools of the country. Its divisions draw up curricula and programmes for the theatrical schools and institutes, which are submitted to an all-round discussion at the U.S.S.R. conferences on theatrical education, convoked annually by the Ministry of Culture of the U.S.S.R. The curricula and programmes indicate the general trend to which the training and education of theatrical personnel of all qualifications must adhere.

The students of the Lunacharsky Institute are taught by highly qualified professors and teachers, including leading actors and stage directors of the Moscow theatres, and distinguished historians and critics of the theatre. Acting and stagecraft are taught by Professors A. D. Popov, Y. A. Zavadsky, N. M. Gorchakov, N. V. Petrov, V. A. Orlov, L. V. Baratov, and B. A. Pokrovsky; ballet-staging by L. M. Lavrovsky, R. V. Zakharov, and A. V. Shatin; the history of foreign theatres by S. S. Makulsky and G. N. Boyadjiev, among others.

The training of actors and stage directors in Soviet higher theatrical schools is based on K. S. Stanislavsky's system, which occupies an important place in the teaching of the theatrical arts. It offers a comprehensive course in the field of theatrical art, aims at developing the

natural creative abilities of an actor, and by opening to him untold opportunities for self-expression precludes any possibility of cramping his creative individuality.

The paramount aesthetic law of this system is the search for truth. The artist must not copy life, but truthfully reflect its salient features by delineating typical characters under typical circumstances. This obliges the teachers to steer their students' creative imaginations in search of the inner and outer qualities of the characters they portray. By working on his rôle "from himself," without separating the rôle from his own nature, the actor must persevere in "creating" his hero, in "living" his rôle. According to Stanislavsky, an actor's skill lies in his ability to convey a playwright's message to the audience by means of a true and expressive rendition of his rôle as a part of the whole performance.

As Stanislavsky put it, the message of a play as produced is a "super-problem," which must be solved by the combined efforts of the whole cast. In affirming the supremacy of the "super-problem" in the creative process, Stanislavsky stressed that it was an actor's chief task to disclose the ideological content of the play. The signal importance of the conception of the "super-problem" in Stanislavsky's system lies in its assertion of the leading rôle of dramaturgy in theatrical art, the dependence of the actor on the play, its message, and its idiosyncrasies of style and *genre*.

The theatre is an art that mirrors life. Basing itself on this contention, Soviet theatrical science, followed by theatrical pedagogy, sees a true reflection of life in the actor's ability to incarnate himself in his rôle; to "experience" it—as Stanislavsky defined it—as against "impersonating" it. The actor's fundamental task lies in incarnating his rôle.

The creative process of this incarnation stems from the actor's constant observation and study of life and its chief aspects, from his precise knowledge of the period of the play, its social *milieu*, the most minute details of the character and biography of his hero, etc.; all of which stimulate his creative imagination. A great deal of attention is given to this point in the Soviet higher theatrical schools.

Repertory also plays an important part in the young actor's training. The chief demand made by the school repertory is that the plays be of high artistic and ideological quality, capable of forming and developing the future actor's aesthetic taste. Thus, the school repertories include plays of the great Russian and foreign playwrights, and the finest works of the Soviet authors. Prominent among the plays are those by Gorky,

Ostrovsky, Chekhov, Gogol, Shakespeare, Molière, Goldoni, and Beaumarchais.

It must be noted that many recent graduates of our theatrical institutes have already starred in leading rôles on the stage and screen with great success. We might cite Mikhail Kozakov, a graduate of the Moscow Art Theatre Studio School, who plays the rôle of Hamlet at the Mayakovsky Theatre; Yevgenia Kozyreva, of the Lunacharsky Institute, who plays the heroine in the same theatre's production of Ostrovsky's *Storm*; and Olga Chuvayeva, a graduate of the Shchepkin School, who stars in the part of Anisya in the Maly Theatre's production of L. Tolstoy's *Power of Darkness*. A number of Lunacharsky Institute graduates of 1957 are now appearing in a new theatre at Rostov-on-Don. The diploma performances of the Kirghiz studio of the Institute have been included in the repertory of the Kirghiz Drama Theatre. In Kaunas (Lithuanian S.S.R.), graduates of the Lunacharsky Institute founded a new musical drama theatre, which is gaining wide recognition.

The higher theatrical schools attach great importance to the problem of strengthening the students' contacts with the life of the country. They frequently arrange performances at factory and farm clubs, and it has become their practice to dispatch teams of actors with specially prepared programmes to the virgin land areas and construction sites of the country. The students' impressions on these trips and their contacts with their audiences add considerably to their experience. At the same time, they are offered excellent opportunities to familiarize themselves with the professional stage and learn to gauge their faults and successes.

Of late, the theatrical institutes have established the practice of acquainting the public with the results of their work. Every year graduates of the higher theatrical institutions of Moscow and the capitals of the Union Republics give recitals of their work. This year the Ministry of Culture of the U.S.S.R. organized a U.S.S.R. Review of Diploma Performances. It was held in Moscow from May 11 to May 20. Four higher theatrical schools of Moscow, and the institutes of Kiev, Kharkov, Minsk, Tbilisi, and Yerevan, participated in the review, as well as graduates of the Tajik, Kabardinian, North Ossetian, and Abkhazian studios of the Moscow and Tbilisi theatrical institutes.

The repertory of the review was large and varied. The Shchukin School of Moscow presented its production of *Twenty Years After* by the Soviet poet Mikhail Svetlov, telling of the life and struggle of the youth in the Civil War. The Russian classics were represented in the Art Theatre Studio School's production of Gogol's *Inspector General*,

and the Lunacharsky Institute and Shchukin School's productions of Ostrovsky's *Talents and Admirers*. Graduates of the Shchepkin School performed Gorky's *Zykovs*, and the Minsk Theatrical Institute, Gorky's *The Lower Depths*. The students of Kiev chose a musical comedy, which is the favourite *genre* of Ukrainian dramaturgy, for the review. In Staritsky's *Night in May* (after Gogol's story), they demonstrated their skill in three forms of stage art: acting, singing, and dancing. Graduates of the Kharkov Institute appeared in *The Dew will Blur Your Eyes While You Wait for the Sun to Rise* by the Ukrainian classic Kropivnitsky. Students of the Yerevan Theatrical Institute acquainted their Moscow audiences with *Evil Spirit*, a play by the Armenian classic Shirvanzade, telling of the tragic consequences of the savage customs and prejudices reigning in the backwoods of pre-revolutionary Armenia.

After the review, a conference of teachers of theatrical schools and representatives of art circles was called to discuss the graduates' work, their professional skill, and the best methods of promoting talent.

Foreign classic and contemporary dramas are also widely represented in the theatrical institutes' repertories. Last year, Lunacharsky Institute graduates appeared in Shakespeare's *Cymbeline*. This play had never before been produced on the Soviet stage. The Kabardinian studio of the Lunacharsky Institute gave a splendid performance of Lope de Vega's *Fuente Ovejuna*, in which the young Kabardinian actress Shugusheva shone as Laurencia. Muscovites were also acquainted with A. Cronin's *Jupiter Laughs*, as produced by the graduates of the Tbilisi Theatrical Institute.

To become a professional actor, the student of the theatrical school must study the basic problems of Stanislavsky's system in strictly consecutive order. For this purpose, he is given definite problems to work out each term. The problem of the first year of study consists in adapting a student to the stage. He must achieve high results in organic and logical acting in situations of his own invention. The problem of the second year consists in obtaining the same results in situations created by the dramatist. The student's work on the dramatic material (excerpts from plays) leads him logically towards a solution of the fundamental problem of disclosing and incarnating his rôle. The problem of the third and fourth years consists in improving the actor's skill in the process of creating a stage portrait.

Apart from studying the inner technicalities of acting, a student must study the means of achieving outward expressiveness (logic of speech, breathing, voice, poise, precision and eloquence of gesture). An actor

must have as much control over his body as over what is called his psycho-technique. Therefore, teachers of such subjects as elocution, scenic deportment, etc., work in close contact with teachers of acting, and are guided by the requirements of the actors' division.

Each actors course in a Soviet theatrical school is led by an art director who is responsible for the organization of its ideological and educational work. The art director remains with his class throughout the years of study.

The ability to combine theory with practice, to work on oneself and one's rôle, to form the habit of training independently every day—these are the basic requirements for working on the stage which are instilled in school, and for this reason the future actors are encouraged in every way to work independently. The nature of their independent work is comprehensive and varied, including daily performances of systematic exercises, choice of themes and composition of *études*, choice and preparation of excerpts for independent work, analysis of excerpts, rôles, and plays required by the course, and the building up of a hero's biography on the basis of a profound study of the dramatic work in which he appears, a logical analysis of the text, work on the inner monologue, etc. Teachers of acting reveal the basic laws of the actor's profession, direct and correct the students' work, and help them to promote their talent and do away with everything that interferes with and cramps their creative growth.

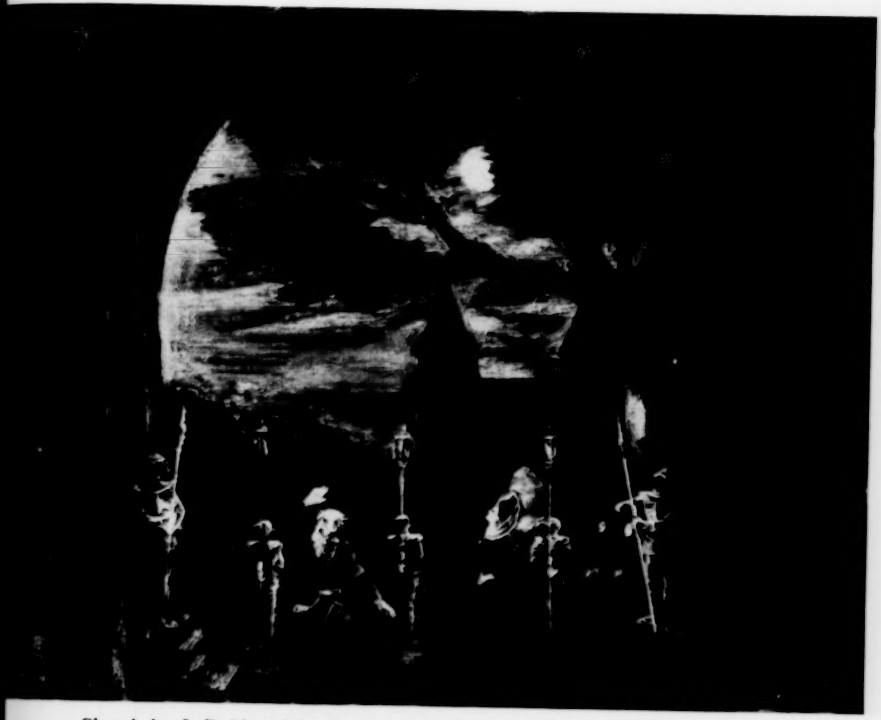
The Soviet theatrical schools consider the training of stage directors one of their major tasks. This point must be stressed, for in tsarist Russia —as in many Western European countries even today—the problem of training stage directors never arose. However, the rôle of the stage director in the modern theatre has grown very important. The Soviet stage director is not only the producer of plays, but the ideological and art instructor of the cast with which he works. He is an independent artist; an extremely important and indispensable specialist in the theatre of our day. The Soviet theatrical school strives to train stage directors of deep and wide culture, well versed in the history of world art and culture, the state of contemporary world art, the elements of the other related arts (music, painting, architecture, sculpture, choreography, etc.), literature, the fundamentals of histrionic art, etc. The future Soviet stage directors make a comprehensive study of the best realistic traditions of the Russian theatre, the theatres of the peoples of the U.S.S.R., and the playhouses of foreign countries, for the purpose of enriching and promoting these traditions.

The professional training of a stage director at a theatrical institute is rooted in the achievements of the national Russian realistic school represented by Shchepkin, Mochalov, Yermolova, Lensky, and other eminent masters of the Russian theatre, whose traditions have been absorbed by the Soviet theatre and raised to a new level through the methods of its finest representatives, chiefly K. S. Stanislavsky and V. I. Nemirovich-Danchenko.

In training stage directors, special attention is paid to the study of the experience of Soviet and foreign producers of varied character. This study helps a young stage director to "find" himself, and offers him a comprehensive idea of the theatre's means of artistic expression. Of signal importance is the problem of a *creative* approach to tradition. The stage director of the Soviet theatre is hostile alike to a dogmatic approach to tradition and to a nihilistic attitude towards the finest achievements of past and present art. It is the ability to determine the reasons for successes and failures, the desire to find new ways of solving an artistic problem on the basis of what has been achieved by our forerunners, that distinguishes the training of the genuine innovator of the Soviet theatrical school. Blind reproduction even of successful methods gives rise merely to imitation, virtuosity, and *cliché*. Soviet theatrical pedagogy holds that traditions can be creatively promoted only when an artist knows the life of his day. By observing and studying the life around him, he enriches the language of scenic expressiveness—he visualizes new rhythms, new *mise en scène* and colour, and learns to find typical characters for his future stage portraits.

The ideological and artistic achievements of theatrical art depend in the main on the quality of the play. Dramaturgy plays a determinant rôle in theatrical art. Therefore, in the training of stage directors much attention is paid to the problem of work on the repertory. A stage director must be able to select a play which both ideologically and artistically answers the requirements of the spectator of his day. He must also bear in mind the make-up and possibilities of the cast he works with. His selection of a play also depends on his individual tastes and views. Since a student is still in the formative stage as far as his creative individuality is concerned, he is given every opportunity to work on plays of the most varied styles and *genres* of his own choice.

Work on a play can be fruitful only if it appeals to the producer and his cast of players. One of the important tasks of a stage director is to reveal the merits of the dramatic work chosen for production in a way that will appeal to the actors. Therefore, the student stage directors



Sketch by I. Rabinovich of a stage-set for Shakespeare's *King Lear*

are taught to approach a play from the profoundly creative point of view characteristic of a producer, to discover the dramatist's individual manner, and faultlessly to determine and disclose the scenic means for conveying his style in the production of the given play.

The major part of the stage directing course, however, consists of the director's work with the actors. A stage director's main aim is the expression and delivery of the creative idea of a play through the medium of the actors' talent and the other components of stagecraft: scenery, music, etc. The idea of a play can be convincingly expressed in the performance only through an integral system of stage portraits, whose character is determined by the artistic individuality of the playwright, the poetic nature of the play, its style, and *genre*. A student stage director is therefore taught to work with an actor on the latter's rôle. He is taught to assume the qualities of a tactful instructor alert to the actor's individual talent and abilities, an instructor who knows how to help an actor find himself in his rôle, to mould actors into a well-knit company, and to direct the will of each performer towards fulfilling the ideological and artistic tasks of the performance.

During his studies at the institute, a stage director must learn to master all the components of performance building. He must learn to visualize the whole performance in advance and express what he visualizes in the form of action, *mise en scène*, rhythm—in all the elements of stagecraft.

To make each performance a genuine work of art, experienced masters teach the student stage directors to select the form of performance which, in their opinion, best expresses the idea of the play at the given moment and with the given cast.

To sum up, the curriculum of the stage directors department in the Soviet theatrical institute provides for: a study of the theoretical fundamentals of stagecraft; mastery of the basic elements of acting; exercises in directing and production of *études*, excerpts, scenes and acts of plays; stage director's analysis of plays; elaboration of stage director's conception and plan of production; work with actors in the process of staging; work with the artist and composer; practical training at professional theatres and work in theatricals. Indeed, the programme of studies and training for stage directors includes every aspect of stagecraft (set modelling, musical accompaniment) down to the publicity of a performance (bills, booklets, exhibitions, etc.).

A stage director's practice is of special importance. From the moment of his admission to an institute to the day he graduates, a student

continuously works out various stage directors' problems, beginning with the simplest exercises in the first year of study, and ending with the production of his diploma performance on the professional stage. Careful attention is given to the nurturing of creative initiative and boldness in the student, to stimulating his ability to tackle his creative tasks independently.

Beginning with the second term and up to the eighth term inclusively, the students take time off to practice on the stage. They study theatrical management and stage mechanics, and are gradually assigned the jobs of stage lighting men, property men, stage hands, etc., all the way up to producers' assistants. In this way they learn all the elements of stagecraft. As a result of his studies in stage directing, the student learns to work with the author, the actors, the composer, and the scenery designer, that is, with the entire company, as a leader and organizer of production.

Every stage directors course in a theatrical institute has its own art director who supervises its work from beginning to end. The art director studies every student of his group and spares no efforts to develop his gifts and his individual inclinations. The special disciplines of the curriculum (stagecraft, acting, elocution, production designing, dancing, make-up, etc.) are taught by different teachers under the supervision of the art director of the course.

The work of the art director and teachers does not end with the graduation of their students. During their work for their diplomas and the first years of their independent work on the stage, the young stage directors are aided by their art directors and teachers in every way.

In conclusion, a few words about the training of theatre critics and literary workers in the theatre and teachers and research workers in the history and theory of the theatre.

The theatre critics department of the Lunacharsky Institute has conducted extensive research in this field. It was necessary to start from scratch: to determine the department's character, draw up curricula and programmes, and ascertain the most effective methods of study.

The training of critics is no less complex a problem than that of training actors or stage directors. It consists of helping a student to discover his creative inclinations, teaching him to work and think independently, and revealing his aptitude for criticism, research, or pedagogy. Therefore, besides a comprehensive and thorough study of the humanities, the young critics take an active part in numerous practical studies, in the work of the actors and stage directors departments, and maintain close contact with the theatres and literary and theatrical journals. Of

special importance in the training of young critics is the system of seminars which they attend throughout the five years of their studies. In the seminars they analyse new performances and books on the theatre, as well as historical and theoretical problems in the field of histrionics.

In 1943, a stage production department was opened at the Studio School of the Moscow Art Theatre for the training of stage production artists. Besides social and political subjects and a full course in the history of the theatre and fine arts, the students of this department study the history of material culture, costumes, scenery-designing, the fundamentals of stagecraft, etc. Among the auxiliary subjects studied are organization of production, stage mechanics, lighting, scenery making, costume making, make-up, and other additional courses which help the students to understand the process and mechanics of producing a play. The students also receive instruction in the field of higher mathematics, mechanics, and strength of materials. A large place in their education is occupied by the artistic disciplines—drawing, painting, set modelling —which are taught throughout their four-year course of study.

Theory here is amply supported by practice. The students take part in producing the diploma performances of the Studio School, and work on the stage and in its workshops. Upon graduation they work in the main as production managers, chief stage mechanics, scenery designers, lighting designers, and costume designers. They also qualify for jobs at the television and motion picture studios of Moscow, Murmansk, Stalinabad, and many other cities of the Soviet Union.

We have not been able to dwell, in this brief article, on all the experience gained by theatrical pedagogy in the U.S.S.R. But we believe that this cursory account of the forms and methods of training Soviet theatrical personnel might prove of some interest to our readers.

THE TEACHING OF ART • *Boris Iohanson*

Unusually favourable conditions for the development and training of gifted young people have been created in the Soviet Union. Ever since the Great October Socialist Revolution of 1917 art education has received constant encouragement and attention from the people and the government. The doors of art schools have been opened wide to the children of workers, farmers, and intellectuals of all the many nationalities inhabiting the country.

Soviet art education has an involved history replete with sharp conflicts. It has been marked by intensive creative quests and also by significant achievements that stand out all the more clearly when one recalls the state of art teaching in Russia before the Revolution.

At the beginning of the present century art education in Russia was in a critical state. It was a period which witnessed the emergence of numerous formalistic trends that were remote from life and from the interests of the people. Although these new, so-called "modernist," decadent trends did not lead to a complete degeneration of art, for a number of artists carried on the best traditions of the latter half of the nineteenth century, they nevertheless exercised an extremely negative influence on art education. The victory of the Socialist Revolution brought art out of its state of crisis and decline.

When the young Soviet Republic drafted its programme of building a new life it assigned a place of exceptional importance to art as a factor in the education of the people. This was given profound expression in Lenin's splendid words: "Art belongs to the people. Its deepest roots must reach into the very thick of the broad working masses. It must be comprehensible to the masses and loved by them. It must unite the feelings, thoughts and will of the masses, and inspire them. It must awaken and develop artists in them." The old system of art education was incapable of carrying out the new tasks posed by the revolutionary era. A basic reorganization was needed.

A milestone in Soviet art education was the government's decision of October 11, 1932, setting up the Academy of Arts. This new, Soviet

Academy was opened on January 1, 1933. Guided by prominent masters, it conducted fruitful work in training young artists on the basis of the realist method and the best national traditions. The Soviet Academy pursued two main aims in its teaching programme: a high standard of professional training, and the development of the students' ideological and theoretical maturity, that is, their general cultural level. It broadened and strengthened its ties with the people and with the life of the country. By working out efficient teaching methods, raising the quality of instruction in the art subjects, and improving the organization of teaching as a whole, the Academy soon advanced to the leading place among the country's art schools.

On August 5, 1947, the Council of Ministers of the U.S.S.R. adopted a decision turning the All-Russian Academy into the Academy of Arts of the U.S.S.R. In addition to being an educational establishment it now became the main art research centre of the Soviet Union. Its members (Academicians) and corresponding members are the most distinguished personalities in Soviet fine arts.

Under the jurisdiction of the Academy are the Repin Institute of Painting, Sculpture and Architecture in Leningrad and the Surikov Art Institute in Moscow, which are the country's largest and most important higher schools of art, as well as the secondary art schools connected with these institutes. The Repin Institute and the Leningrad Secondary Art School occupy the building of the former St. Petersburg Academy of Arts. The Surikov Institute was founded in Soviet times on the basis of the Moscow School of Painting, Sculpture and Architecture. But the Academy's activity is not limited to these schools. It is the methodological centre for art education throughout the Soviet Union.

Any citizen of the U.S.S.R. with talent is eligible (within certain age limits) for admission to an art school. Persons seeking admission must take entrance examinations in art subjects, their native language and literature, the history of the U.S.S.R., and a foreign language. The entrance examinations in the art subjects determine the applicant's talent and degree of preparedness in the art in which he desires to specialize.

Students receive a monetary allowance from the state. Tuition is free. Dormitory accommodation is provided for those in need of it. Students of art schools have the right to sell work done outside class at the salesrooms of the U.S.S.R. Union of Artists.

The system of art education in the U.S.S.R. is divided into three stages: elementary, secondary, and higher. All elementary, secondary, and higher art schools are state establishments. Each comes within the

jurisdiction of the Ministry of Culture of its Union Republic and is supported by the Ministry. The principles of instruction and the syllabi are the same for all schools in each stage.

The elementary art schools, of which there are 39, admit children between the ages of 11 and 17 who have completed at least four years of schooling. The course of study is four years, with lessons three times a week lasting from three to four academic hours. Instruction is given only in art subjects since the children attend the regular school besides. At art school the children learn the fundamentals of drawing, painting, sculpture, and composition, and study the history of art.

Secondary art schools are of two types. The first type did not exist in Russia before the Revolution. Unlike the elementary art school, this type of art school gives a child a complete secondary education in addition to art training. It follows the curriculum of the ordinary secondary school, and gives a regular secondary school diploma. Gifted children from 11 to 18 years of age are admitted to the secondary art schools. It is only in rare cases that children are accepted into any but the first year of study. Applicants must have four years of general education; more, of course, if they are admitted later. The schools have two departments: painting and sculpture. Children are assigned to one or the other after their third year of study. The term of study is seven years; so that art school pupils attend secondary school one year longer than other children. Out-of-town pupils are accommodated in dormitories. Needy pupils are supported in full by the state. Graduates of secondary art schools are admitted to higher art schools after taking entrance examinations, the same as for all other applicants.

The largest secondary art schools are the Moscow and Leningrad schools under the U.S.S.R. Academy of Arts. The Moscow school has an enrolment of about 300 children, and the Leningrad school of up to 250. There are similar schools in Kiev (the Ukraine), Riga (Latvia), and Kaunas (Lithuania). These secondary art schools have proved their worth. Many of their graduates have gone on to higher art schools and become well-known artists.

Exhibitions of the work of pupils of the Academy's secondary art schools in various cities of the Soviet Union and in London, Paris, Prague, Warsaw, Geneva, New York, and other cities in Europe and America are always highly successful. Pupils of these schools have won first prizes at the international children's-art shows in India which have been held in recent years.

The second type of secondary art school admits persons between the ages of 14 and 30 who have a seven-year or ten-year education and some

art training. Here the term of study is five years. These schools train specialists with a secondary art education. They have a number of departments in which students acquire knowledge and skill in the field they have chosen. As a rule, the main departments are pedagogy, theatrical and decorative art, and sculpture. The pedagogical departments are the most widespread, existing in up to 90 per cent of the schools. Besides, there are a number of specialized schools training art teachers under the jurisdiction of the ministries of education of the Union republics.

Schools of applied art train artists in various fields for work in industrial arts and handicrafts. They have departments in the working of wood, stone, glass, and metal; book design; weaving of decorative fabrics and rugs; wall painting; embroidery; etc. The Soviet Union has 41 such art schools. This figure does not include the schools training art teachers.

Higher art schools in the Soviet Union train masters of easel, monumental, decorative monumental, and stage set painting; portrait, monumental, and decorative sculpture; drawing; etching; engraving; poster making; and book illustration and design. They also train artists for the motion picture industry; art teachers; architects; and art scholars. Several institutes and departments of higher art schools train specialists in the applied arts. Any citizen of the U.S.S.R. under the age of 35 is eligible for admission to a higher art school. He must have a secondary school education and art training equivalent to the training given at a secondary art school.

Those wishing to be admitted to the departments of painting, drawing, or designing (of fabrics and articles) take the following examinations: in drawing—the figure of a nude from a model, 60 centimetres by 46 centimetres, and the head of a model, 30 centimetres by 46 centimetres; in painting—a study 80 centimetres long, of the upper part of a nude from a model, a life-sized study of the head of a model, and a sketch, 50 centimetres in length, of an assigned composition in any material. Applicants for the department of sculpture take an examination in drawing as well as in sculpture. The examination requires the sculpturing of a life-sized clay head, copied from a plaster original, and a life-sized study of a model's head in clay, as well as a study of a sculptural group on an assigned subject.

The U.S.S.R. Ministry of Culture maintains 12 art institutes: in Moscow, Leningrad, the Ukraine, Byelorussia, Uzbekistan, Georgia, Armenia, Estonia, Latvia, and Lithuania. In addition, there are art departments at the U.S.S.R. State Institute of Cinematography and the Potemkin Teacher Training Institute in Moscow. The Moscow and Leningrad Industrial Arts Schools are also higher schools.

Teachers for higher art schools are trained at postgraduate courses of art and art studies at the larger institutes. The most gifted graduates of the institutes, particularly those with an aptitude for teaching, are admitted to the postgraduate courses. During their three years of study postgraduate students have to take examinations in a number of theoretical subjects and present work in the field in which they are specializing. Painters, sculptors, and artists in black and white execute works of art, while art scholars write a thesis on some aspect of art, for which they receive the degree of Candidate of Art Studies. Many of the country's most important artists and art scholars teach at higher art schools.

Especially gifted graduates of the departments of painting and sculpture at the art institutes are enrolled at special workshops where they practice for three years under the guidance of leading Soviet artists. These workshops are sponsored by the Presidium of the U.S.S.R. Academy of Arts and are located in Leningrad.

The elementary, secondary, and higher art schools graduate people with different degrees of art training but the principles of instruction are the same for all types of art schools.

Art education in the Soviet Union is a well-thought-out, comprehensive, harmonious system of training the artist from the elementary through the higher school.

The basic task of art education is to instil the principles of a truthful, realistic portrayal of life. Instruction is based on both long-term projects and short class assignments. The main assignments in the first years at elementary and secondary art schools are still life, made up at the beginning of simple objects, and then more complicated compositions, and ornamentation. Students of the department of sculpture as well as the department of painting do these assignments.

Chief attention at secondary and higher art schools is given to the portrayal of man as the most important, complex, and meaningful subject in art. Assignments grow more difficult as a student progresses. First the general structure of the head is studied, then its movements, angles, and perspectives. After that the head and shoulders are portrayed, following which comes work on a nude. Students must be able to portray the human figure with ease and with a thorough knowledge of anatomy, and to convey in detail the wealth and variety of shapes of the human body.

Although the methods used are the same, the departments of painting, sculpture, drawing, and applied arts follow independent syllabi, changing the nature of assignments in conformity with the specific features of each

type of art. The only art subject these departments have in common is drawing, which is the foundation of realist art and is the main subject studied throughout the course.

Much time is devoted to landscape painting, the painting of interiors and animals, drawings from memory and imagination, and sketching to develop observation and the ability to pick out what is most colourful and characteristic in scenes of everyday life.

The Soviet secondary and especially higher art schools aim to do more than merely give their students professional skill. Their purpose is to prepare them for independent creative work, so that they will be able to help solve the complex and responsible tasks of Soviet art. Students of Soviet art schools receive a broad general education, including a knowledge of the objective laws of the development of nature and society. They study philosophy, the political economy of capitalism and Socialism, the history of the Communist Party of the Soviet Union, and a foreign language (English, German, or French). Courses in art theory, the history of the world's fine arts, and the history of the fine arts of the peoples of the U.S.S.R. in the pre-revolutionary and Soviet periods occupy a significant place in the curriculum. The specific features of art schools are taken into account in the teaching of the social sciences and political subjects: these subjects are taught in their relation to art. Thus, all instruction in secondary and higher art schools is intended to prepare a well-educated artist capable of reflecting life vividly and truthfully, of revealing the essence and significance of his environment and creating images that are typical.

However, an artist who is truly a realist must do more than record events, even though he may do this aptly and expressively. He must be able to combine his impressions, generalize what he sees, and convey this through art. Soviet schools lay particular stress on a student's mastering all the steps leading to the creation of a work of art. Composition assignments, the nature of which is determined by the syllabi (which differ for faculties or departments of painting), sculpture, and the graphic arts help him to do so.

While the first three years at art institutes are devoted to developing a student's professional skill, the last three years are spent in solving increasingly difficult compositional tasks. To this end students are attached, beginning with their fourth year, to individual workshops headed by important masters. The graduation composition which each student is required to present as a summary of his work at the institute must be not a study assignment but a creative piece of art. When he leaves the

institute the graduate must show not only that he can paint, draw, or sculpture competently but that he can think graphically, and view life with the eye of a true artist. The last year of study is given over entirely to work on the graduation composition.

Each student must present his graduation composition publicly, before a state examination commission consisting of the heads of the institute and the given department and prominent artists. The subject of the graduation composition is left to the student's choice. This free choice of subject-matter is one of the principles of the Soviet school of art, reflecting the new understanding of the tasks of art and the rôle and purpose of the artist.

Graduating students have a wide choice of themes. Although, naturally, a student does not have an opportunity to study daily the rich, many-sided life of the country at first hand, instruction is not confined to the school itself. Every summer groups of students and their teachers spend a certain amount of time at collective farms or in the territories where new farm lands are being developed, or visit factories and mills, ports, and the construction sites of power stations. Students at the Surikov Institute of Art in Moscow, for example, spent their summer practice period aboard ship, travelling along the Great Northern Sea Route from Murmansk to Vladivostok. Exhibitions of their work in cities of the Soviet Far East at the end of the cruise aroused much public interest. Another group from the same institute went to India, bringing back at the end of the summer vivid works depicting the industrious Indian people and their ancient land.

Observations during summer practice help many students to choose the subject of their graduation composition. The now well-known painting "At the Doctor's" (1953) by I. V. Shevandronova, a graduate of the Surikov Institute, was the direct outcome of a summer spent in the Altai Mountains in western Siberia. The painting (facing page 84) shows a room at a rural clinic where in the sunshine that pours through the windows a young woman doctor, a native of the Altai area, is examining children. One child, seated on his mother's lap, has stretched out his hand to reach the shiny instruments lying on the table, convinced they would make fine playthings. The young patients, like the merry-faced children peering through the window at them, feel quite at home with the doctor. The scene is portrayed tenderly and lovingly, with a gentle humour and a subtle understanding of child psychology. But the young painter has done more than present an interesting scene. She has pointed up an important subject. In the Soviet years the native peoples of

Siberia, ignorant and downtrodden before the Revolution, have become sovereign masters of life. They have been introduced to culture and science, and have matured mentally. That the Altai mother has boldly entrusted her children to the young woman doctor rather than to a medicine-man or witch-doctor, as she would have done before, is evidence of the new attitude towards life.

Some institutes do not limit themselves to summer practice periods but maintain regular contact with industrial establishments. Students of the Kharkov State Institute of Art and workers at the tractor plant in that city are firm friends. The students often visit the plant, finding subjects for their work there. For example, E. I. Danilevsky devoted his graduation composition "Testing Steel" (1952), to the work of the tractor builders. The plant has a permanent exhibition of work done by students.

The theme of work holds an important place in Soviet art. Men of labour have been portrayed in many inspired compositions. Art students take a deep interest in factory workers, collective farmers, explorers, and scientists. A large number of students devote their graduation compositions to these people and their work.

Although graduation compositions deal with highly diverse subjects the most popular theme is, of course, contemporary Soviet life and the peaceful, constructive work of the Soviet people. Many artists strive not only to find interesting subjects but to show what is new and characteristic of life today.

It is only natural that youth should be a favourite theme with young artists. A young artist can understand, better than anyone else, the creative plans, boundless energy, and desire to be of benefit to their country that move people of his age. He tries to show diverse aspects of the rich, happy, exciting life of the younger generation in the Soviet Union. A large number of graduation compositions take schoolchildren for their subject-matter. Many artists show a distinct gift for conveying child psychology, bringing out the individual as well as the typical features of each character in a *genre* scene.

A considerable number of graduation compositions deal with history, the revolutionary uprisings of the proletariat, the heroic struggle of the Soviet people to defend the gains of the Revolution in the Civil War and World War II, and their work to build a Socialist society. V. G. Oreshkin's painting "May Day Outing" (Repin Institute, Leningrad, 1956) and a sculpture, "1905," by O. M. Manizer (Surikov Institute, Moscow, 1956) are some of the works of art showing the struggle of the

Russian proletariat during the 1905 revolution. Events of the Great October Socialist Revolution and the people's struggle against internal and external enemies during the Civil War have been vividly reflected in the paintings of the Moscow artists M. K. Anikeyev ("In the Name of the Revolution"), P. F. Nikonov ("October"), G. P. Sorogin ("Campaigns of Yesteryear"), and O. V. Tolstoy ("First Cavalry Army"), and in the sculpture "We'll Return" by L. I. Blyakh.

Members of graduating classes also endeavour to express in their compositions the deep sympathy of the Soviet people for the common people of other countries in their struggle for peace and friendship among nations. A number of graduation compositions, in painting, sculpture, and black and white, have been devoted to this theme.

There is a large number of students from the People's Democracies attending the major Soviet art institutes, particularly the Repin Institute in Leningrad. Many have already graduated. Among the notable graduation compositions there have been: "Hungarians Visit Collective Farmers," a painting by J. Blaski of Hungary; "Bulgarian Collective Farm Woman," a sculpture by I. H. Gavrilov of Bulgaria; the painting "Fighters for Albanian Freedom" by P. G. Madi of Albania; and "At Work," a sculptural piece by B. N. Son of Korea.

Many graduation compositions have been reproduced in colour plates and postcards in large editions, and have appeared in the magazine *Iskusstvo* ("Art") and the *Ogonyok*, *Soviet Union*, *Smena*, and other illustrated magazines.

It has become a tradition in recent years to arrange countrywide exhibitions of graduation compositions. Frequently graduation compositions have been hung at U.S.S.R. art shows beside the work of recognized masters. It would be no exaggeration to say that the success of a number of U.S.S.R. shows has been due, in no small degree, to the fact that young artists exhibited in them. For instance, there were as many as forty graduation compositions on view at the 1957 U.S.S.R. Exhibition. This speaks of how much Soviet art schools have accomplished.

Broad sections of the public take a keen interest in exhibitions of graduation compositions. Each show is thoroughly discussed, thereby making it possible to compare the successes and failures of all the country's higher art schools and plan ways to improve their work. Thus, the work of Soviet art schools is kept in the public eye rather than being confined to a narrow circle of professionals.

In order that art teaching may further develop it is most important

"At the Doctor's, Altai" (1953) by I. Shevandronova

that the finest achievements of the old Russian academic school should be creatively assimilated. The scientific study of the history of art education has increased in recent years. Of particular importance is the vast teaching experience of P. P. Chistyakov and the system of art education he applied at the Academy of Arts in St. Petersburg in the second half of the nineteenth century, where he taught the famous Russian artists Repin, Surikov, Serov, Victor Vasnetsov, and Vrubel.

Graduates of higher art schools have every opportunity for creative work. There is no problem of finding a job. Each graduate has his choice of working in whatever town he wishes where artists are needed.

The U.S.S.R. Academy of Arts concludes contracts with gifted young artists for work and gives them material assistance. In the town where he will work the young artist joins the Artists' Union and begins practising his art as a member of the group of local artists.

As members of the artists' unions in cities, territories, and republics the young artists, through their work at publishing houses, theatres, film studios, or factories producing art objects, or as teachers at art schools and institutes, exert an active and growing influence on the development of Soviet art as a whole. This influence is particularly felt in some of the non-Russian republics, especially those where before the revolution religion forbade the representation of man and where a realist art truly popular in content has been created only in the Soviet years. The Leninist national policy which the Communist Party of the U.S.S.R. has implemented has led to the flowering of a Soviet art that is Socialist in content and national in form.

The national diversity of Soviet fine arts has manifested itself strikingly from the very beginning of the Soviet period. It has also made itself felt in art teaching. To satisfy the tremendous interest which young people in the non-Russian republics showed in art the government and the local authorities encouraged in every way the organization of numerous study groups and studios. Some of them later developed into secondary and even higher art schools. For example, an Academy of Arts was founded in Georgia in 1922, only one year after the Soviet system was established there.

The national diversity of Soviet art is evidence of the inviolable friendship among the fraternal republics of the Soviet Union. This splendid feature of Soviet art is clearly discerned at the annual country-wide shows of graduation compositions executed by students of art institutes. But the unique national qualities so clearly seen in many

works by young artists do not manifest themselves simply as a sum of technically formal methods. They are, first and foremost, an original expression of the Socialist content of Soviet art. Socialist realism, the basic creative method in Soviet art, provides vast scope for the development of the specific features of the art of every nation and the individual style of every artist. In the country's young artists lie the hope and the future of Soviet art.

PUBLICATION IN THE HUMANITIES

Yuri Saltanov

Two hundred and five Soviet higher educational establishments in the humanities, out of a total of 306, issued their scholarly works in separate publications last year. These included 37 universities, 134 pedagogical institutes, 18 economics institutes, and 4 law institutes. They brought out a total of 1,129 titles in 1957, including 258 titles on problems of history, 214 on philology, 161 on law, 126 on political economy and different branches of the national economy, 82 on philosophy, 48 on pedagogics, 21 on journalism, 21 on finance, 7 on the arts (fine arts, theatre, and cinema), 6 on bibliology, and 3 on archival studies. Moreover, there were 182 titles on the humanities in general (transactions of different departments published in the form of scholarly notes of individual institutes). These publications include 215 lectures, 188 school manuals, 9 textbooks, 20 collections of student papers, and 96 popular science pamphlets. The higher schools also brought out 411 volumes of scientific notes, 96 collections of scientific articles, 76 monographs, 16 issues of scientific magazines, 5 bibliographical annotations, and 4 collections of postgraduate papers.

These figures show that the publications of the Soviet higher schools deal in approximately equal measure with problems of practical education and the results of scientific research. In 1957, the Soviet higher educational establishments in the humanities also published 358 authorized summaries of dissertations on the humanities submitted for academic degrees.

As it is of course impossible to deal with all the subjects of the above-mentioned publications in one article, we have been obliged to select only a few. Let us start our review with history. The Byelorussian University publishing house has brought out G. M. Livshits' book *Class Struggle in Judea and the Uprising against Rome*, dealing with the socio-economic system of the Roman provinces; while the Azerbaijan Univer-

sity published two books by M. M. Erivansky, *Ancient Assyria* and *Ancient Egypt*.

The publishing house of Central Asian University put out A. M. Matveev's work *Socio-political Struggle in Astrabad* (materials on the history of the 1905–11 revolution in Iran). Chernovitsy University published M. A. Alekberly's treatise on the *Khotin War of 1621*. The publishers of Leningrad University brought out V. V. Shtokmar's *Essays on the History of England in the Sixteenth Century*, and those of Moscow University, a collection of articles *On the History of Mediaeval Europe, 1000–1700* A.D.

The publications of the Soviet higher schools, naturally, give much attention to problems of Russian history. Thus, the Kirghiz correspondence pedagogical institute, for instance, has published a series of lectures by I. M. Sklyar, *Development of Feudal Relations among the Eastern Slavs* (on the formation of the ancient Russian state), Byelorussian University, B. Babitsky's textbook *Socio-political System and Law during the Formation of the Centralized Russian State, 1400–1500* A.D.; the Pyatigorsk pedagogical institute, I. S. Shepelev's monograph *Liberation and Class Struggle in Russia, 1608–1610*, and Moscow University, a series of L. V. Cherepnin's lectures on *Russian Historiography up to the Nineteenth Century*. Tomsk University brought out materials on the Fifth Scientific Conference, devoted to the 350th anniversary of the city.

Scholars show a great interest in the history of the peoples inhabiting the Soviet Union. The Daghestan pedagogical institute published R. M. Magomedov's work on *Daghestan's Socio-economic and Political Systems in the Eighteenth and Early Nineteenth Centuries*, Byelorussian University, L. S. Abetsedarsky's work *Byelorussians in Seventeenth-Century Moscow* (on the history of Russo-Byelorussian relations). The publishing house of Yerevan University put out L. V. Oshanin's work *Anthropological Composition of the Population of Central Asia and the Ethnogenesis of Its Peoples*.

Scholars in philological faculties lay much emphasis on the study of the Russian literary language and its history. The publishing house of Leningrad University has brought out M. A. Sokolova's treatise *Essays on the Business Language of the Sixteenth Century*; Kiev University, L. A. Bulakhovsky's work *The Russian Literary Language in the First Half of the Nineteenth Century* (lexicology and general remarks on style); Lvov University, V. B. Brodskaya and S. O. Tsalenchuk's work *History of the Russian Literary Language*, I, *1000–1800*. The Lvov pedagogical institute published G. F. Shilo's studies of dialectology,

Southwestern Dialects of the Ukrainian Republic North of the Dniester.

Yerevan University published A. S. Markaryan's book *Linguistic Studies of N. Nalbadyan* (on the history of the East-Armenian literary language) and D. K. Djagatspanyan's work on the *Linguistic Principles of the First Russian Grammars for Armenians.*

Problems of classical philology are dealt with by F. A. Nikitina in her paper *Origin of Some Elementary Vowels in the Ancient Greek Language*, published by Kiev University. Leningrad University put out L. A. Lipin's work *The Accadian (Babylon-Assyrian) Language* (edited by Academician V. V. Struve), which is devoted to this classical language of the ancient East. The same university published S. E. Yakhontov's work *Verb Categories in the Chinese Language.*

The following works are devoted to Western European languages: *Scandinavian Collectanea* brought out by Tartu University; Y. F. Liach's book *On the History of the Development of Emphatic Adverbs* (based on examples from the English language) published by the Kherson pedagogical institute; B. M. Gavrishkov's work *G. E. Lessing's Struggle to Enrich the German Literary Language*, put out by Lvov University; N. M. Matuzov's *Georg Weerth's Prose in the "Neue Rheinische Zeitung,"* published by Kiev University.

Noteworthy among the works on literary problems are the following: I. V. Gutorov's *A. S. Pushkin's Philosophical and Aesthetic Views* (Byelorussian University); L. I. Timofeev's *Alexander Blok* (Moscow University); a collection of articles, *Adam Mickiewicz and Slav Philology* (on the centenary of his death), published by Leningrad University; V. Malkin, *Russian Literature in Galitsiya* (Lvov University); a collection of articles, *Rudaki, 857–1957* (eleven hundredth anniversary of his birth), and K. S. Kekelidze's *Essays on the History of Ancient Georgian Literature* (both published by Tbilisi University).

Gorky University brought out *Essays on the History of Ancient Greek Literature in the Classical Period* (epic, lyric, and drama) by B. Borukhovitch; Kiev University, Caius Julius Caesar's *Gallic War*, in Latin and Ukrainian with a foreword by the editor, A. A. Beletsky.

Outstanding among the philosophical works is the collective study *Moscow University and the Development of Philosophical and Sociopolitical Thought in Russia*, put out by the Moscow University publishers. The Gorky pedagogical institute brought out F. F. Kalsin's monograph *Basic Problems of Gnosiology*; Kiev University, V. I. Shinkaruk's *Philosophy as a Science: Its Subject and Tasks.*

The universities publish many works by philosophers of the past. Thus, Moscow University, for instance, published in 1957 two volumes

of selected works by Spinoza. They included Russian translations of his main studies: *A Short Treatise on God, Man and His Well-Being, Geometric Version of Descartes's Principia, The Appendix on Metaphysical Thoughts, Improvement of Understanding, Ethics,* and others. Moscow University has also published V. S. Korniets' work *Giordano Bruno's Philosophy.*

Among the books on legal questions mention must be made of M. V. Kozhevnikov's *History of the Soviet Court of Justice, 1917–1956* and A. P. Movchan's *Peaceful Means of Settling International Disputes,* both put out by Moscow University, and T. V. Tsereteli's work *Causality in the Criminal Code,* published by Tbilisi University.

Noteworthy among works on finance is the collection of articles *Problems of the Theory of Finance,* brought out by the Moscow Institute of Economy.

The State Institute of Theatrical Art published a four-volume study, *History of the Western European Theatre*; Central Asian University, G. A. Pugachenkova's monograph *Architectural Monuments of Central Asia of the Navoi Period*; Tomsk University, N. A. Gulyaev's *Certain Problems of the Theory of Art in V. G. Belinsky's Writings.*

Some higher schools arrange their Scientific Notes according to subjects. Thus, the Moscow pedagogical institute published seven volumes of Scientific Notes in 1957. Each volume was devoted to the transactions of one of the institute's departments: Russian language, Russian literature, history of the U.S.S.R., philosophy, political economy, pedagogics, and psychology. Several pedagogical and other institutes, however, issue Scientific Notes where the works of different departments are not arranged according to subjects. One volume may deal with a number of sciences. For example, the contents of the Scientific Notes published by the Leninabad pedagogical institute are devoted to the Tajik Republic and problems of its history. It includes the following articles: R. Y. Khamidov's "Some Aspects of the Cultural Revolution in Tajikistan," N. S. Zhuravlev's "Growing Political Activity of Dekhans [peasants] during the Land and Water Reform," Sh. Sultanov's "Growing Welfare of the Tajik People during the First Postwar Five-year Plan, 1946–1950," S. Normatov's "Southern Tajikistan and the Birthplace of Nosiri Hisrova Kabadian" (a historico-archaeological essay), Sh. Ahmedov's "Construction of the Leninabad Silk-weaving Factory in the First Five-year Plan," U. Pulatov's "Archaeological Excavations in Shakhristan in 1955–1956."

The other type of Scientific Notes is issued by Kazan University. They contain articles on different branches of the humanities: "On the

Investigation of the Russian Population of the Chuvashian Autonomous Republic" by N. V. Zorin; "The Anti-Macedonean Movement of 333–330 to Our Days" by A. S. Shofman; "On the Origination of Slav Studies at Kazan University" by A. V. Sergeev; "On the History of the Class Struggle in the Countryside of Kazan Gubernia at the Close of the Nineteenth Century" by S. I. Daishev; "Socially Useful Work as a Factor of Labour Education and Polytechnical Training" by B. P. Rozhdestvensky; "Looking Back on the Work of the Kazan University Pedagogical Institute in the First 35 Years of the Nineteenth Century" by T. V. Shurtakov; "Regarding the Sources of the Psychological Analysis in Leo Tolstoy's Works" by T. S. Karlov; "Prologues of the Comedies of Terence" by L. I. Saveliev; "Types of Emphatic Stresses in the Russian Literary Language" by L. V. Zlatoustov; "Peculiarities of Verbal Forms in the Tobol Dialect of the Tatar Language [an Eastern dialect]" by D. G. Tumashev; and "Regarding Affricates in the Russian Dialects of Northeast Bashkiria" by R. A. Yunaleev.

Moscow and Leningrad Universities issue scientific magazines: *Moscow University Herald* and *Leningrad University Herald*. Both are published quarterly. Two issues deal with the humanities: one with historico-philological problems and the other with economics, philosophy, and law.

Some higher educational establishments publish bibliographies of the theses defended within their walls. Thus, the publishing house of Byelorussian University put out an index of the theses defended at the University from 1943 to 1956. Moscow University has already published two such indexes for the twenty years between 1934 and 1954. During this period 4,327 degrees were taken at Moscow University. The oft-mentioned two volumes include the titles of 2,148 theses dealing with natural sciences. Information on dissertations devoted to the humanities will be published in the third volume which has already gone to press.

The Moscow Economico-Statistical Institute has published a bibliographical index of works by its faculty and graduates. The Moscow History and Archives Institute has put out a systematized index of publications and articles by the Institute's scientists in 1922–41.

Some universities publish scientific yearbooks containing information on the research done by their faculties and students. In 1957 such yearbooks were brought out by Kiev, Odessa, and Chernovitsy Universities.

The higher schools regularly publish scientific works done by their students. Some educational establishments publish special collections of student papers. In 1957 such collections were brought out by Kazakh,

Latvian, Lvov, Petrozavodsk, Rostov, and Ural Universities, the Archangel, Vologda, Voroshilovgrad, Kazan, Krasnodar, Mari, and Moscow regional pedagogical institutes, the Rostov and Chuvashian pedagogical institutes, the Moscow and Saratov Institutes of Economy and the Moscow History and Archives Institute.

Let us take, for instance, the content of the Leningrad University collection of student philological papers. It carries the following articles: L. Bulanin's "Regarding the Syntagma Problem," V. Kolesov's "Regarding the Relationship between the Phonetic Phenomena of the Ancient Russian Language and the Orthographic Rules of Ancient Russian Writing [on breath consonants in the manuscripts of the mid sixteenth century]," V. Nabirukhin's "Peculiarities in the Usage of Conjunction 'chtoby' in Certain Infinitive Constructions," A. Nikolsky's "Analysis of Remarks by an Unknown Critic about M. V. Lomonosov's 'Russian Grammar,'" N. Bank's "O. Bergolts' Wartime Lyrics," Y. Krovtsov's "Art Review by Egon Erwin Kisch," and T. Podresov's "Women in Karolina Svetlova's Novels."

Other higher schools publish the best student papers in scholarly publications along with works by members of the faculty, thus doing away with the need of putting out special periodicals. This holds true of Moscow University, for instance, which regularly publishes articles by its students in scholarly journals of the U.S.S.R. Academy of Sciences, the *Moscow University Herald*, and other scholarly publications.

The universities rank first as regards the number of publications issued (they put out 471 titles in 1957); the pedagogical institutes come next with 363 titles; the economic institutes brought out 115 titles; the institutes of law, 81 titles.

First place among the universities is held by Moscow University which brought out 82 titles, second by Leningrad University (71 titles), third by Kiev University (44 titles), followed by Lvov University (28 titles), Tbilisi University (27 titles), and Azerbaijan University (21 titles).

It must be noted, however, that this does not give a complete picture of the volume of scholarly works produced by the institutes in the humanities, inasmuch as the staff publish a large number of articles in scholarly magazines put out by other organizations. For instance, the scholars of Moscow University published a total of 2,745 works in 1955, including monographs, textbooks and school manuals, articles, reviews, and reports in different scholarly and scientific magazines. The natural science departments accounted for 1,687 of them, and the humanities for 1,058. The latter comprised 288 titles of books and pamphlets, and 770 articles published in various magazines. Of the above 288 books,

only 79 were brought out by Moscow University. The rest were put out by other Soviet publishers (Political Literature Publishing House, Socio-Economic Publishing House, Foreign Languages Publishing House, Juridical Literature Publishing House, etc.).

The articles, in turn, were published in various scholarly magazines, which are very numerous in the U.S.S.R. Here are but a few magazines dealing with humanistic problems which regularly carry articles by scholars of Moscow University, and by the members of other higher schools: *Herald of Ancient History*, *Herald of the History of World Culture*, *Problems of History*, *Historical Archives*, *Modern and Contemporary History*, *History of the U.S.S.R.*, *Contemporary East*, *Soviet Orientalogy*, *Soviet Archaeology*, *Soviet Ethnography*, *Transactions of the U.S.S.R. Academy of Sciences: Department of Language and Literature*, *Linguistic Problems*, *Russian at School*, *Foreign Languages at School*, *Literary Problems*, *Russian Literature*, *Literature at School*, *Problems of Philosophy*, *Economic Problems*, *World Economics and International Affairs*, *International Affairs*, *Soviet State and Law*, *Soviet Press*.

In 1958 several new scholarly magazines were published in the U.S.S.R. These also carry works by scholars of higher schools. Here are a few dealing with the humanities: *Transactions of the Higher Schools under the U.S.S.R. Ministry of Higher Education: Jurisprudence* (this magazine is brought out by Leningrad University, but carries articles on legal subjects contributed by the scholars of all universities and juridical institutes), *Higher School Papers: History*, *Higher School Papers: Philology*, *Higher School Papers: Philosophy* (all three are published by Moscow University), *Higher School Papers: Economics* (published by the Moscow Economics Institute).

How are scholarly works published in the U.S.S.R.? Many universities and certain other higher educational establishments have their own publishing houses which handle the scholarly materials submitted by the departments of their institutions. Such publishing houses are attached to Moscow, Leningrad, Azerbaijan, Byelorussian, Yerevan, Kiev, Lvov, Central Asia, Tbilisi, Tomsk, Uzbekistan, and Kharkov Universities, the Moscow Foreign Affairs Institute and some other establishments of higher education.

The publishing houses attached to establishments of higher education are self-supporting. The books and pamphlets they put out are sold, on the usual terms, through the existing bookshops.

The booksellers of the town or city where the higher school and its publishing house are located (for instance Mosknigotorg in Moscow)

mail bulletins to all the bookshops of the country specifying the books which are due to come off the press. Taking stock of the demand, the bookshop directors order the needed number of copies. These orders determine the final impression of the book, and its circulation when printed.

A part of the edition is usually purchased by the libraries. The country's major libraries, such as the V. I. Lenin State Library of the U.S.S.R., the Library of the U.S.S.R. Academy of Sciences, the Saltykov-Shchedrin Public Library of Leningrad, the Gorky Scientific Library of Moscow University, the State Historical Library, and some others, carry on a lively exchange of literature with many foreign libraries, academies, and universities. The international book exchange allows the libraries to acquire new foreign publications, and to inform foreign scholars about Soviet research. It is one of the forms of scholarly intercourse between the scholars of different countries.

Sometimes the establishments of higher education publish individual books with funds allocated for scientific research by the state budget. This is true particularly of the Scientific Notes circulated by some higher schools free of charge. These publications are not sold, but are mailed to libraries and foreign scholarly institutions at the expense of the publishers. However, in response to the readers' demand for these publications, the volume of such gratuitous printed matter has been slashed of late, and all the publications of higher schools are becoming available at bookstores.

Not all the Soviet higher schools have their own publishing houses, however. The scholarly writings of those that do not have a press are printed by the central specialized publishers or the local (regional or republican) publishing houses. Occasionally such specialized publishing houses put out works by the scholars of higher schools which have their own presses. Very often the scholarly works of one higher school are published by the publishing house of another. Thus, a part of Odessa University papers were put out by the publishing house of Kiev University in 1957; works of Dniepropetrovsk and Perm Universities were printed by the publishing house of Kharkov University; works of Chernovitsy University, by the publishers of Lvov University; works of the Moscow Foreign Language Teacher Training Institute, by the publishers of Moscow University; works of the Leningrad Finance and Economics Institute, by the publishing house of Leningrad University, etc.

How is the publication programme of higher educational establishments drawn up? Many higher schools have publishing–editorial boards, com-

posed of scholars representing all the departments and scholarly bodies of a given establishment. This board considers the applications of departments and chairs for the publication of their works, and approves the publication programme for the coming year. At higher schools which have their own publishing houses, this programme is simultaneously the plan of the latter. Afterwards, the board usually considers each manuscript on its merits and then recommends for publication. At higher schools that do not have such a board, its functions are exercised by the Learned Council.

Similar editorial boards are set up for the scholarly magazines of higher educational establishments. The editorial boards of all four issues of the *Moscow University Herald* are composed of representatives of the corresponding departments, and headed by prominent scholars from among the university faculty. Thus Professor A. V. Artsikhovsky, head of the department of archaeology, is editor of the historico-philological issue. This prominent scholar has won world renown in connection with the recent excavations around the ancient Russian city of Novgorod where unique birch bark deeds of the eleventh and twelfth centuries were found. The board for this issue consists of Professor R. A. Budagov, head of the Roman linguistics department; Doctor of Philology V. V. Ivanov, Assistant Professor of Russian Language; M. T. Lomtev, Professor of Russian Language; Professor A. I. Metchenko, head of the department of the history of Soviet Russian literature; Professor R. M. Samarin, Dean of the philology faculty and head of the department of the history of foreign literature; Professor N. A. Smirnov, head of the Middle Eastern history department; and Assistant Professors E. L. Khudyakov, Dean of the department of journalism.

The economics, philosophy, and law issue is edited by Professor M. M. Sokolov, Dean of the economics faculty and head of the department of economics and agricultural planning. He is a distinguished scholar and an important authority on agrarian problems. The editorial board of this quarterly includes Professor D. S. Karev, Dean of the faculty of law and head of the department of criminal action; Professor S. F. Kechekyan, head of the department of state history and law; Professor F. P. Koshelev, head of the department of political economy, in the humanities faculty; Assistant Professor V. S. Molodtsov, Dean of the philosophy faculty; Professor H. N. Momdjian, head of the department of dialectics and historical materialism; and Assistant Professor A. A. Chugaev, of the department of philosophy in the humanities faculty.

The editorial boards of scholarly magazines which are organs not of one definite higher school but of several allied educational establishments, include representatives from a number of them. Thus, the editorial board of *Transactions of the Higher Schools under the U.S.S.R. Ministry of Higher Education: Jurisprudence* includes scholars from Leningrad and Moscow Universities, and also from the Saratov and Sverdlovsk institutes of law. The editorial board of *Transactions of the Higher Schools under the U.S.S.R. Ministry of Higher Education: History* includes scholars from Moscow, Leningrad, Kiev, and Saratov Universities, the Moscow state pedagogical institute named after V. I. Lenin, and the Moscow pedagogical institute named after V. P. Potemkin. The editorial board of the *Transactions of the Higher Schools under the U.S.S.R. Ministry of Higher Education: Philology* includes scholars from Moscow, Leningrad, Dniepropetrovsk, and Tbilisi Universities, and the Moscow pedagogical institute of foreign languages.

To show the work done by university publishing houses, let us glance through the 1958 thematic plan for the publication of scientific literature at Leningrad University. It comprises 101 titles, including 61 on the humanities. These include M. D. Shargovsky's textbook *Soviet Criminal Code, Special Part*, O. S. Ioffe's lectures on the *Soviet Civil Code*, a collection of documents *Nationalization of Industry and the Organization of Socialist Production at Petrograd in 1917–1920*, five collections of scientific works, 30 monographs, 25 volumes of Scientific Notes (for instance the volume devoted to the history of the arts which deals with the works of J. F. Millet and Joseph Manes, and with the classical architecture of Italy).

To be complete in our review of the higher schools' publications in the humanities, we must point out that most of these schools put out student newspapers. For more than 25 years, Moscow University has brought out twice a week a student newspaper, *Moscow University*. It covers all aspects of university life and is very popular among the students. Similar papers are brought out by the Far East, Kazakhstan, Leningrad, Gorky, and Tomsk Universities, the Bukhara and Pyatigorsk pedagogical institutes, the Moscow Foreign Language Teacher Training Institute, the Tashkent Finance and Economics Institute, and many other educational establishments.

It goes without saying that the higher schools in the humanities of the Soviet Union will further increase the volume of their publications, because the contribution of their faculties to scholarly research in general is growing from year to year.